

# 'Don't Blame Show Biz!'—Billie

## Daily Press Taking Usual Rap At Trade With Holiday Case

By MICHAEL LEVIN

**BULLETIN**—At press time, Billie Holiday was released on \$1,000 bail by U.S. Commissioner Norman J. Griffith, in Philadelphia to return for further hearing today, June 4. The *Beat* learned from an unimpeachable source that all probability charges would not be pressed against her, she would be allowed to finish out her present run at the Club 18, NYC, and other work presently contracted, and then would probably go to Lexington, Ky., for medical treatment of some months' duration.

New York—"When you're writing, straighten them out about my people. Tell 'em maybe I made my mistake but that show people aren't all like that. Whatever I did wrong, nobody else but me was to blame—and show people aren't wrong."

That's what Billie Holiday said ten days ago before arraignment in Philadelphia federal court on charges of possessing heroin in her Attucks hotel room there.

"I'm not offering an alibi, I'm not singing the blues. Things weren't easy. There were a lot of things I didn't have when I was a kid. My mother died 18 months ago, the only relative I had in the world. I guess I flipped, run through over \$100,000 since then."

"But I was trying to go straight. It just seems as though I have a jinx over me. I was with Count Basie when things were really rough, then I had a fight with John Hammond and got fired. I stuck with Artie Shaw through that southern road tour, we got back to New York, and they had to let me go. It's been one thing after another."

"This year I made a picture, my records were really selling, it was going to be my time."

### Says She's Through

"Now it looks finished. I'm through—at least for a while. After all this is over, maybe I'll go to Europe, perhaps Paris and try to start all over. Sure I know about Gene Krupa—but don't forget he's white and I'm a Negro. I've got two strikes against me and don't you forget it."

"I'm proud of those two strikes. I'm as good as lot of people of all kinds—I'm proud I'm a Negro. And you know the funniest thing: the people that are going to be hardest on me will be my own race. Look what they did to Billy Eckstine for three weeks in two of the big Negro papers—and you know that was a frame-up."

"You know, I just spent \$3,000 (Modulate to Page 6)

### Oh, Daughter!

New York—The Daughters of American Revolution, in executive session in Washington last month, dedicated its five day meeting to a program of renewed emphasis on Americanism.

"If our country ever needed to put its accent in Americanism, it is now," keynote Mrs. Julius Talmadge, president.

The D.A.R. then decided it would continue to ban Negro artists from its Convention Hall in Washington.

New York—In the wake of the news stories on the Billie Holiday affair came the usual yellow reporting by some of the Broadway press. N.Y. Daily News columnist Danton Walker topped them all with a crack at the top of his column: "Federal agents will be cracking down on other musicians on the same drug charges that snared Billie Holiday."

This is what working newspapermen call a "blind item" and, unlike columnists, avoid like poison. The *Beat* has run them very infrequently, usually as a trade joke. Certainly no reputable writer would pound out damaging tripe of this kind and expect anything other than Walker's reputation in the trade.

This paper is as well acquainted with the music business as Danton Walker. We know of very few musicians who are heroin addicts. We furthermore know that federal agents as such are primarily interested in the sources of supply for dope, not the end users. We also note that the item was in a paragraph with four other items of the same nature.

Writing of this kind is libel, but libel of a whole business rather than one man. Ed Sullivan, another Daily News columnist, was bad enough when he printed a crack: "Look out Frank Sinatra—one of your friends is betraying you." Sinatra is left to squat on the griddle publicly wondering what goes on.

But here, Walker tries a whole business, without giving it any chance for redress. Any musician is now regardable by his friends as being FBI bait. This is irresponsible, sloppy and vicious journalism.

It's almost as bad as saying, "Danton Walker is a newspaperman. Therefore all newspapermen write like Danton Walker."

### On Her Way



New York—Dolores Hawkins is now singing with the Gene Krupa band on its way from the Meadowbrook in New Jersey to the Palladium in Los Angeles, where the Krupa crew opens June 10. She's replacing Caroline Grey.

## McGhee Nabbed On Tea Charge

Hollywood—Howard McGhee, be-bop trumpet man, was arrested on a marijuana possession charge in the current L. A. campaign against weed, and, it seems, music figures.

McGhee, who was arrested with his wife, Dorothy, and a friend, W. L. Jones, and then released on bail after being booked, was particularly vehement about the incident.

"My wife and I have been continually subject to persecution here because she is white. This is the result of that persecution. The police officers entered our house without a warrant and treated us all roughly. One of them pulled something out from under a chair cushion and said it was a marijuana cigarette. Whatever it was, I never saw it before."

McGhee had planned to go to New York to join the Norman Granz unit, had delayed his departure due to a foot infection contracted by his wife.

### Judy Starr Divorces

Chicago—Former radio singer Judy Starr was granted a divorce on cruelty grounds from Maitland A. Wilson late last month after accusing Wilson of "striking her and knocking out two of her teeth" last year before their separation.

Miss Starr sang with Rudy Vallee. She and Wilson had been married 16 years.

## 'Walk Out On Raeburn? I'm Not Crazy!—Pond

Hollywood—"Walk out on an investment of \$100,000? What do they think I am—crazy?" That was the reply of Stillman Pond, backer of Boyd Raeburn, to queries concerning his reported withdrawal as bankroller of Raeburn's current band enterprise.

### Cafe's Coca



(Staff Photo by Got)

New York—This versatile Cafe Society Downtown lass is Imogene Coca. Shown here in her Down Beat sweater, Miss Coca challenges Jane Russell and Betty George to do as well, though she admits these are phonies made out of coconuts.

## Kenton All-Stars At Sherman

Chicago—A group of star sidemen out of the Stan Kenton band, fronted by tenor saxist Vido Musso and billed as the "Stan Kenton All-Stars" opened at the Hotel Sherman May 30 when union trouble forced the cancellation of Freddie Slack.

Group will be at the hotel for eight weeks and probably will continue until Kenton reforms. In the group are Boots Mussulli, alto; Bob Gioga, baritone; Buddy Childers and Ray Wetzel, trumpets; Gene Rowland, valve trombone; Pete Rugolo, piano; Norman Colman, bass, and Roy Harte, drums. All but the last two are out of the recent Kenton outfit.

Gioga, long-time right hand man to Kenton, is handling managerial affairs for Musso. Carlos Gasteil and GAC assisted on the deal.

At press time it was fairly certain that June Christy would come east to open tomorrow (June 5).

## Dottie Claire In Show Role

New York—Comedy-vocalist Dorothy Claire at press time was calendared to take over the singing lead in *Finian's Rainbow*. Dorothy will replace Ella Logan, who has decided to drop the role.

Dorothy came in as understudy for Miss Logan after Kitty Kallen, who had been prepping for the role, fell out due to other commitments.

Illness was given as reason for Miss Logan's retirement.

### Mari Hyams In Group

New York—Vibraphonist Mari-Jo Hyams, ex-Woody Herman sidegal is working at the Tavern On The Green here with Phil D'Arcy's outfit.

## Palladium Buys Top Names Again

Hollywood—Line-up of bands set for summer and early fall at the Palladium indicates that either manager Maurice Cohen is loosening the purse strings or the big names are coming down in price.

Following Gene Krupa, who comes in June 10, Cohen has Frankie Carle, Jimmy Dorsey and Harry James.

Signing of Jimmy Dorsey and James is particularly significant as both have been holdouts on offers from the Palladium for over three years.

It's probable that Cohen's move to bring in the biggest names in bandom is an answer to Tommy Dorsey's avowed intention of steaming up things at his Casino Gardens.

## Local 802 Plans 1,000 Concerts

New York—This city's share of the AFM's record and transcription fund, \$91,000, will be disbursed among one thousand free concerts between now and Dec. 31, 1947, according to Local 802 publicity. Program was opened May 4 at the Bronx veterans administration hospital where strolling musicians and a concert orchestra played for the wounded and disabled.

Ten thousand dollars of the fund will go to necessary administration (transportation, etc.). Of the remainder, 50 percent will go for entertainment at military and veterans hospitals, 30 percent for public schools and 20 percent for other public and non-profit institutions.

## Shelly Manne On The Cover

Clowning in an oriental fashion for staff lensman Bill Gottlieb's camera on the cover of this issue is Stan Kenton's drummer boy, Shelly Manne. While his boss is recuperating on the west coast, Shelly, with another Kenton musician, Kai Winding, is playing in Charlie Ventura's combo at the Continental club in Milwaukee. Buddy Stewart is doing the vocals.

# Hodes Bash Right Setting

New York—Music aside, the most enjoyable jazz concert of the season was the Jazz Record Jamboree put on by Jazz Record editor Art Hodes at Webster hall, May 9.

Webster hall is located in the edge of the Village. The bash managed to recapture the completely informal, cozy atmosphere that hasn't been seen in these parts since the Stuyvesant gave up jazz nearly a year ago to return to weddings and bar mitzvahs.

This isn't meant as a slur on the jazz performed that evening. But how exciting can Hodes-Dodds-Foster-Nicholas & Co. sound the 435th time you've heard them play the same thing? Even with stellar additions like Sande Williams, Marty Marsala, James P. Johnson, Eddie Barefield, Frankie Newton, Johnny Windhurst, Mezz Mezzrow, Danny Alvin, Herb Ware, Cecil Scott and singer Monette Moore.

Cow Cow Davenport plus a few dozen others were supposed to have appeared; but no one complained he didn't get his money's worth.

#### Distinctive Setting

For that matter, how can any jazz concert provide a real musical boot these concert-saturated days except under the most unusual circumstances? Perhaps intelligent programming built around a theme might set a session apart and above the other 25 being held that month. Perhaps an unusually inspired performance. In this particular case, the distinction came from the setting.

In place of the cold, stiff rows that are found in Carnegie and Town Hall, Webster hall had individual, collapsible chairs compressed in helter-skelter fashion (almost a thousand were crowded in). In place of the gloomy lighting and subconsciously unnerving prices that are found in jazz night clubs, the Webster event had a bright, open, inexpensive feel.

#### Village Atmosphere

It was just one big happy family. Guys were scurrying around with cameras, yet not getting in the way. Three or four artists were sketching the performers on large sheets of white paper. I'm not so sure where this fits in, but on a back table, a couple of radio hams were practicing wireless code on a practice key they'd brought along. The audience was dressed loosely in typical Village fashion and those couples who wanted, danced. For diversion, Art even pulled a few specialists out to dance solos.

Somehow, it felt as if you had a huge living room and invited a big gang of friends over on the spur of the moment. The kick may have come from the sheer novelty of it all; or perhaps from the feeling that this is, after all, the social level on which jazz is most at home.

—got

#### Share Hat



New York—Copacabana star Carmen Miranda trusts Betty George with one of the Latin singer's precariously towering hats. Betty, on whom the bonnet looks at home, also sings at the Copacabana.

#### Oh, Brother!

New York—Disc spinner and former sports announcer Ted Husing, recently playing a Raymond Scott copy of Glenn Miller's *Sunrise Serenade*, commented:

"...sure sounds like the great old Raymond Scott band."

#### Army Cracks Down on Sale Of Its V-Discs

New York—First indications of an activated AFM campaign against the bootlegging of records, transcriptions and V-Discs were shown here two weeks ago when agents of the army's Criminal Investigation Detachment of the provost marshal's office stepped in to check on wholesale deals going on in this area for V-Discs.

Investigation started when a *Beat* reader, answering an ad for valuable disc items, received records he recognized as coming from those put out by Langworth Transcriptions, a firm manufacturing 16-inch discs for licensed broadcast use only.

Langworth reported the matter to the AFM's national headquarters, who, upon checking, found the same source was vending copies of V-Discs.

#### Bought As 'Surplus'

Since the army's deal with the AFM specifically states the soldiers-entertainment discs will not be used commercially in any fashion, the AFM sent a fast how-come to Washington.

General Osborne, special service head, requested an investigation. The agents checked the address of the vendor, whose name is withheld by the *Beat*, found that he was selling Armed Forces Radio Service transcriptions of *Mail Call* and *Command Performance* which he said he had bought from Leotone Radio Co. here as army surplus, and V-Discs from an overseas source.

To support this claim, he showed army investigators copies of a "for sale" list sent out by a Major B. L. Britton, Box 144, Army Air Base APO 959, care of Postmaster San Francisco.

#### Long List Available

The list offered almost all the best-known V-Discs, in three grades of conditions and with prices running up to ten dollars.

At press time, the army was still checking to find out where and how Major Britton got his V-Discs for sale, and how Leotone Radio company garnered their stock of AFRS transcriptions, covered by the same restrictions as V-Discs.

Investigators stated that while they knew some soldiers had brought back a few copies of V-Discs and AFRS transcriptions with them, they were primarily concerned with stopping the large-scale illegal sale and dubbing of all such recordings.



Left to right: J. P. Johnson, piano; Marty Marsala (standing), trumpet; Johnny Windhurst (seated), trumpet; Sande Williams, trombone; Danny Alvin, drums, at the Hodes' Jazz Record Jamboree. Photo by Got.

#### Debussy Publishers Nix Harmonica Recording

New York—New Orleans fans don't like saxophones; the French evidently think the harmonica is nowhere. Both views are tinged with violent fanaticism. So at least claims John Sebastian upon being notified his waxing of Debussy's *The Maid With the Flaxen Hair* would be yanked from his current Victor album.

Sebastian says Victor replaced the side with *Black Swan* when Elkon-Vogel of Philadelphia notified the company that Durand Cie of Paris, Debussy's publishers, refused permission for the recording, before hearing the record, saying that the harmonica was not suitable instrument for Debussy's music.

Sebastian's version, an absolutely straight version of the violin transcription, was held by most music reporters here to be a completely tasteful rendition.

The harmonicist sputtered irritably, "I feel Durand Cie are being very precious with Debussy's *Maid With the Flaxen Hair*, which after all is simple whimsical melody and part of a children's suite. Certainly they are prejudiced when they would not even listen to what I feel was an honest interpretation."

Francophobes here were advised to delay their fire since American publishers have been just as strait-laced in the past, one publisher holding up an exquisitely-done *Yesterdays* by Coleman Hawkins, claiming that it was profanation of the Kern melody to permit any variation whatsoever.

—mix

#### Where There's Wife, There's Always Way

Rockford, Ill.—The wife of Dick Farrell has been unable to get her drummer husband to leave the Ray Anthony ork and try some home life.

"After all," explained Dick, "it's a good paying job."

Wifey got to work. She got together three other local musicians, sold the idea of a quartet (under Dick's leadership) to some Rockford locations and saw to it that his loot would equal what he got from Anthony.

Dick Farrell is now living at home.

#### Pat Terry Due Back

New York—Pat Terry is preparing to rejoin the Bobby Byrne ork this week. Vocalist had a plastic job done at the Park East hospital here.

#### Nobody Planted Four Star Error

Hollywood—Charles Emge, Los Angeles representative of *Down Beat*, states that the erroneous story to the effect that the Four Star record company had gone into bankruptcy was not "planted" by former disgruntled employees or associates of Four Star, as has been charged in some quarters.

The error was caused by confusion of Four Star with another firm, which did go into bankruptcy, and is not traceable to malice or ill will toward Four Star upon the part of anyone.

#### Two Hot Units At The Deuces

New York—One of the hottest spots on the street during the last few weeks, the Three Deuces on 52nd Street at the present time is featuring two quartets—Sam Caplan's and Bill Harris'.

Caplan, one of the best-known hot jazz violinists around, is fronting a foursome including Chuck Wayne, guitar; Russ Silvacas, bass, and Gene DiNovi, piano. DiNovi is doubling from Ina Ray Hutton's band at the Capitol theater.

Famed trombonist Bill Harris is featuring Flip Phillips, tenor; Dave Tough, drums, and Ted Napoleon, piano.

#### Bobby Byrne Ork Into Commodore

New York—The Bobby Byrne band, with Johnny Desmond as a featured single, opened at the Commodore hotel last week inaugurating the new band and act policy of the hostelry.

Byrne came in from the west coast where he had been playing at the Casino Gardens. His first Rainbow album containing music from the films *Laura*, *Lost Weekend* and *Casablanca* recently was released.

This will be Desmond's first New York hotel booking.

#### Jazz In Jamaica

New York—Jazz concerts featuring John Hardee, Earl Bostic, Sid Catlett, Charlie Ventura and others have been held each Sunday at the Shangri-La bar, 110-36 Merrick Blvd., Jamaica. A regular unit, currently John Hardee's, appears each Friday, Saturday and Sunday. Johnny Jackson is the promoter.

#### Mac In New Orleans

New Orleans—Hal McIntyre's crew is working here at the Roosevelt hotel. Band records for MGM.

#### Clayton Sextet



(Staff Photo by Got)

New York—The Buck Clayton sextet, shown here, replaced Gene Sedric's group at the Cafe Society Downtown recently. Left to right: Ted Kelly, trombone; Ken Kersey, piano; Benny Fonville, bass; Scoville Brown, clarinet; Shep Shepard, drums; Clayton, trumpet.

## REEDS GILBERT



by Eddie Ronan

## Satchmo's Genius Still Alive

New York—With that stolen Selmer trumpet recovered, his ulcers vanquished and his handkerchief waving, Louis Armstrong played over two dozen tunes to a wildly enthusiastic Town Hall midnight concert crowd here May 17.

Playing one set for straight 80 minutes, moving from one tune to another in rapid succession, Armstrong covered his famed solo from *Cornet Chop Suey* to the current *Back O' Town Blues*.

At times, when his work was practically note for note from old records, such as in the *Dear Old Southland* he did with Buck Washington years ago, Louis' horn was lovely but lacking in punch.

When, however, he abandoned previous solo lines, as he did on *Sunny Side of the Street*, every musician in the audience joined in extending tribute to the still glowing genius of one of jazz-dom's greatest figures.

## Tea Had a Ball

The crowd also liked *St. Louis Blues*, *Rockin' Chair* (with lyric interpolations by trombonist Jack Teagarden) and *Nobody Knows De Trouble I've Seen*. Jackson T. also did his *St. James Infirmary* complete with chorus played without the bell of his horn, told the hall that he had waited 20 years for this and was "really in heaven tonight."

Other scheduled guest Sidney Bechet didn't make it, bedded after a serious stroke suffered on the subway. At press time he was reported in much better shape, though his doctor has told him he must cut down on his playing. Louis was quietly and capably supported all evening by Bobby Hackett (trumpet), Peanuts Hucko (clarinet), George Wettling and Sid Catlett (drums), Bob Haggart (bass) and Dick Carey (piano). Last named, while playing conservatively styled piano, supported Louis in excellent taste, getting him out of one

**DOWN BEAT'S DECISION:**  
An excellent concert for the most part, with the band given ample time to warm up and play. Less speeches by all is in order for next time.

**FREDDIE ROBBINS REPLIES:**  
*I think Joe Glaser finally realizes that this is the way Louis should be heard, not fronting a mediocre band at the Apollo. The review is accurate and fair.*

## Brenner Back

New York — Paul Brenner, WAAT disc jockey, is back on the job after a lay-off to recuperate from a minor illness.

## The Click Collects These Now



Philadelphia—Xavier Cugat autographs his own record album for Frank Palumbo, owner of The Click nitey. Record counter promotes bands booked into the Philadelphia club and proceeds go to the Damon Runyon Cancer Fund. Pretty platter peddler is Gracie Gomez, wife of another rhumba maestro.

## St. Louis Jamboree

St. Louis—Disc jockey Gil Newsome, KWK, held a Teen Age Jamboree in Kiel auditorium, May 13. The celebration was free and included the Frankie Masters ork, Joe Mooney's Quartet, the Ink Spots, a style show, refreshments and, of course, Gil.

## Torme Given Big Wax Buildup

New York—Following the promotional build-up pattern that proved so fruitful for the Stan Kenton band, singer Mel Torme came into town two weeks ago and at present time was slated to appear within the week of his arrival on more than a dozen of the town's top platter shows.

Lined up as *Down Beat* went to press were in - the flesh guests on the following disc airers:

Freddie Robbins, WOV; Art Ford, WNEW; Jack Eigen, WINS; Saturday Night Swing Session, WNEW; Symphony Sid, WHOM; Eddie Newman, Mel WOR; Bea Wain and Andre Baruch, WMCA; Red Benson, WINS; Paul Brenner, WAAT; Juke Box Jury, WNEW; Ted Lawrence, WHN, and Al Anderson, WNYC.

In addition to these regular platter and chatter shots, the young, blond singing find will give up enough sleep to introduce himself to the daytime housewife listeners via the fashion, cooking and personal advice stanzas.

This type of promotion, so often ignored by many backers, was set up for Torme by flack Milton Karle, who believes this form of drumming to be the most effective of all present media.

Nevertheless, much pressure will be laid on the trade and daily press with Irving Cahn twisting the arms of the columnists.

Torme opened the Copa May 28 opposite Mitzi Green for four weeks with option.

## 802 Black Lists May Day Parade

New York—Local 802, AFM, which has anti-communist resolutions on its books, has black listed its musicians from participating in next year's Communist party (May Day) parade. Reason: several non-union bands were used in the last May Day parade.

If the committee in charge agrees to hire only union musicians, 802 men will again be permitted to play for the marchers.

## Even Bullets Can't Keep Al Hibbler From Singing

New York—Duke Ellington, who recently celebrated 20 years on Broadway, told the *Beat* about a singular date he played at Palatka, Fla., on his last tour.

About half way through the dance, while blind Al Hibbler was singing *Don't Take Your Love From Me*, something that sounded strangely like a couple of shots rang out. Seemed curious; but the boys kept playing and Al kept singing, "Don't take your love from me."

Then another couple of shots. Hibbler continued, but by then the crowd began breaking for cover and the Duke's boys realized the shots were the McCoy. So they broke for cover. (None of this *Star Spangled Banner* stuff.) Safely hidden in the dressing room, they quieted down, then heard above the outside racket: "Don't take your love from me." They'd forgotten Al, who couldn't see to get off and kept singing, unaccompanied, for lack of anything better to do.

One dancer was killed, another paralyzed for life, all over a woman . . . and to the strains of *Don't Take Your Love From Me*.

## Sketch Henderson Goes Into Pennsy

New York—Sketch Henderson, featured pianist o. the Bing Crosby show, has been forming a band here to take into the Hotel Pennsylvania following Randy Brooks.

Personnel working with Sketch at press time were Lou Olds, Bob Fischelson, Al Derisi, trumpets; Mervin Gold, Al Lorraine, trombones; Sid Cooper, Sam Lambie, Johnny Hayes, Barney Marino, Harry Pool, saxes; Manny Ricardel, bass; Charlie Perry, drums and Andy Corrado, French horn.

MCA is booking the band.

## Oh, Brother!

Hollywood—From a publicity release on Lena Horne's forthcoming Black & White recording of *Classics in Blue*:

"The emotional strain resulting from the intricacies of the music and the dirge-like mood of the production affected Lena Horne to the extent that she sang for most of the six hour session in tears."

## Harlem Hospitality Club



New York—Hazel Scott was a guest recently on Mutual's Harlem Hospitality Club which is broadcast each weekday afternoon from the Savoy ballroom. Hazel's pianistics here are witnessed by (left to right) Ham Jackson, guitar; Willie Bryant, emcee; Duke Jones, bass, and Loumel Morgan, leader of the trio which bears his name.

**CHICAGO BAND BRIEFS****Columnist Who Doesn't Like Sarah Gets Told Off**

By DON C. HAYNES

**Chicago**—A priceless example of what artists are up against, even within the supposedly intelligent groups such as critics and columnists, is aptly pointed up in the artless comments of the *Chicago Sun* columnist Dale Harrison concerning none other than Sarah Vaughan.

He writes: (The *Sun*, May 22): "Her admirers pull out all the superlatives in their enthusiasm. Others—including me definitely in this group—shake their heads sadly and wonder how can such things be. Her tempo drags unconsciously—the boys in the rhythm section have time to yawn between every beat—and her wandering around notes, which I assume is what the disc jockeys would call 'style,' struck me as annoying and amateurish."

This from the writer who previously had been considerably amazed that there still were followers of jazz.

Perhaps we should point out there is a difference between an unsteady beat and one merely slow. Or perhaps he saw the trombonist yawning, and thought that horn a rhythm instrument.

**But Not Amateurish!**

The topper, of course, is tagging Sarah amateurish. The gal studied piano before she was 10, she's an accomplished musician today, and she certainly sings with a more musical conception than many who actually play horns. You might as well say Benny Goodman is amateurish.

How wrong can these square nincompoops get—and still write for newspapers? How many readers assimilate Harrison's personal views as intelligent musical criticism?

Anyway, Mr. Harrison's taste to the contrary, Sarah tied this town up like no other singer has done for a long time. Eight great weeks at the Rumbleboogie, three packed concerts, two King Cole air shots (Nat wouldn't settle for one) and three weeks at the College Inn—and would all who know nothing about art be good boys and desist from vilifying it.

**Howard St. Combo**

Discovered a fine, beautiful quartet at the Bar O' Music on Howard street—only to realize the "discovery" actually dated back some seven years when the group, the Four Shades of Rhythm, first got underway at Cleveland's Cedar Inn.

Leader of the group is guitarist Willie Lewis. Minus an army vacation and some time with Benny Carter, Willie has been featured in the better sepias and ofay Cleveland clubs. The Shades of Rhythm are certainly one of the better jazz combos hereabouts.

**The unit features Oscar Lindsay on standout vocals, and good brush work on a tom-tom; Eddie Myers, bass; Eddie Macafee, piano, and Mr. Lewis.**

**James Here On 8th**

Harry James plays his annual one-niter at the Aragon ballroom Sunday evening, June 8. Teddy Phillips' fine band winds up its first engagement at the north side ballroom the next weekend. Dick Jurgens replaces, then Harry King (July 29) will probably carry through the summer. Lawrence Welk comes back into the Trianon July 8.

Chet Robie's trio, currently working in Peoria at the Clover club, returns to town June 9 at the Cairo. Altoist Boyce Brown and bassist Sammy Aaron are in the group.

Jimmy Dale's mixed group did a one-niter at Colosimo's May 23. . . . Nick Vias' trio—Nick on bass, Joe Petrak on accordion, and Skeets McWilliams on guitar—is now working at the Old Hickory, Diversey and Clark.

**Boogie Folds**

The Rhumboogie finally folded, after a long bout with creditors. Understand several recent at-

**Box Score  
Chicago Concerts**

May 11, Civic Opera House: ART TATUM.

The usual amazing musicianship, despite Tatum and his piano miniaturized by the immense stage and sparsely filled hall. Highly enjoyable musically.

May 11, Twin Terrace cafe: BUNK JOHNSON.

Again it was guitarist-vocalist Lonnie Simmons who stole John Schenk's session from its star. Bunk played haltingly but with a nice tone, failing too often, however, to drive the group as a New Orleans trumpet must. Other musicians were excellent.

May 18, Moose hall: DOC EVANS.

One of the very greatest Dixieland trumpets, this session was one of the most thoroughly stimulating the hot and cold Hot Club of Chicago has had. See George Hoefer's review.

**Reviews Next Issue**

May 25, Kimball hall: SIDNEY BECHET and MAX KAMINSKY.

June 1, Terrace Room: CHARLIE VENTURA and JIMMY McPARTLAND.

tractions were left holding part of the bag; might open up again, though. . . . That Dick Davis quartet, the group John Hammond was raving about, is at the hip Palm Gardens, a late hours musicians' hangout.

Lionel Prouting, ex-Spirak 88er, working with Sid Fisher's smooth quartet at Helms' Patti Page CBS chirp, did a bang-up job there last month. . . . Teddy Walters with Allen Eager on tenor was a last minute replacement for Max Kaminsky last month at Jump Town. (Oh, these deadlines!)

**Burton Trio Back**

At the moment the madcap, but thoroughly capable Joe Burton is back at the Tailspin with his original trio—Benny Weeks, guitar, and Bill Holyoke, bass. The latter two were with Arnold Ross (ex-Harry James pianist) at the Chez Paree as Lena Horne's accompanists. Jane Hamilton, a promising singer from

**College Inn Show Is Great**

**Chicago**—Trend-wise or not, the departure of name bands from the College Inn, replaced by music acts and small combos, is paying off with excellent shows and fuller and happier crowds.

But don't sell your favorite name band short. The simple fact is that the Hermans, Thornhills and like were never too effectively shown. This new policy is bringing business back into the room with a well-rounded, produced show that the big bands never found.

Sarah Vaughan, Mel Henke, Herbie Fields, the Honeydreamers, and, of course, the Harmonicats rounded out the second of the new shows; one that was never bad musically and always enjoyable. The Stan Kenton All-Stars, nine men fronted by tenor saxist Vido Musso,

have since replaced Fields, and June Christy was understood set to follow Sarah June 5. Henke's option was renewed, continuing until June 19. Then the Joe Mooney Quartet takes over.

**Review of Show**

As for the show: Sarah Vaughan: In her first name location test with a not too-hip audience, Sarah came out way on top. On her first shows she exhibited complete poise, a charmingly sweet personality and a voice most of the noisy patronage listened to with awe. A few unmusical listeners like the Chi Sun's columnist Dale Harrison found her beyond their intelligence. Most shows she did two encores. She is certainly, with Ella Fitzgerald, one of the most exciting singers on the scene today.

Honeydreamers: Two really cute gals and three clean cut fellows almost made one forget how they sang—which is, incidentally, far less obnoxious than most groups. They exhibited taste and feeling for what they were doing, beyond that the audience and mediocre acoustics failed.

**Henke's 'In a Mist'**

Mel Henke: Outside of Sarah, the coast, opened with Joe, but the two had temperamental difficulties and she quit opening night.

Aristocrat records, an enterprising local diskery, has pacted the much talked about Jackie Cain. She'll do several sides with Georgie Barnes. Ditto the Five Blazes, recently at the Tailspin.

high spot of the show was Mel's

delicate *In A Mist* with the Honeydreamers.

(It certainly would have knocked Bix right out.)

*Honky Tonk Train*, much

more imaginative boogie

than is usually

heard today,

*Tea For Two*

and DeFalla's

*Fire Dance*

Mel Henke

were his other selections. He im-

pressed this listener as starting

about a century ahead of where

Jan August (who Henke re-

placed) left off—well, musically,

anyway.

Herbie Fields: The leader's so-

prano was effectively showcased

in *Soprano Boogie* and *Jealousie*. The band cut a good show despite a new trumpet and drummer. There's good piano and guitar, and usually a very danceable beat.

The Harmonicats: Here is the "sleeper" act of the year. Musically they're so-so; in showmanship, they're tops. They end the show and easily drag down the most response. —don

**New Wax Guide Out**

**New York**—New aid to tyro tallow collectors came out here last month under the name of *Record Collectors Guide*, with jazz and classical sections written by John Hines and Ben Hyams. Book includes advice on starting a card file, needles, phonographs, and a basic jazz and classical record collection.

**New York**—Carmen Cavallaro opened the Astor roof May 19.

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Produced by Sam Coslow

it means packing

nightspot with Hollywood's

Groucho Marx

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amazing

glamorous

means a

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so bright,

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talent! Teaming

Carmen Miranda...

spectacular comedy combination

century! Creating songs the Coslow way...

Andy Russell and grownup,

Gloria Jean! Yes, it

so big,

so beautiful...

so lifting,

so lavish,

so bright,

so beautiful...

so lifting,

so lavish,

Hear 'em sing

"JE VOUS AIME"

"STRANGER THINGS HAVE HAPPENED"

"MY HEART WAS DOING A BOLERO"

"LET'S DO THE COPACABANA"

# 'Don't Blame Show Biz' Billie Pleads To The Press

(Jumped from Page One) of my own money taking the cure for three weeks. Maybe I was a fool to do it. It put me on record. They may have suspected before, but they were never sure of it. Now the federal people tell me they may send me away for another cure—and they never tell you how long it will be.

"Just when things were going to be so big and I was trying so hard to straighten myself out. Funny, isn't it?"

### Tucker Not Involved

"Bobby Tucker? My piano player? Baby, the strongest thing he ever had in his life was a Camel cigarette. Believe me he is the most innocent thing that ever was. (Ed. Note: Tucker has been released due to lack of evidence.)

"You know what actually happened? I was coming back to the hotel and we noticed a lot of people around it, and my driver Bill said it looked it had been raided. I told him he was crazy, but we parked by the side of the hotel, and he went up there to see what was going on. He saw some agents and came running back to the car. Evidently he had one offense against him for something and they had told him he would lose his car if he did anything else. Well, he started the car like it was a jackrabbit, and we tore by a couple of policemen on the sidewalk.

"I heard a couple of sounds like shots, and I asked him and he said yes, they were shots but that he was afraid to stop, he didn't know what was going on. So we came back to New York City."

"Don't believe that business about our trying to run down an agent. Were we driving over the sidewalk? You know another funny thing: one of the officers mixed up in the case is Lt. Anderson, Marian Anderson's nephew.

### Husband Held

"They're sitting on my Joe Guy downtown now. They're holding him on \$3,000 bail, claim he was mixed up with some of the stuff they found there. Joe's been a

headstrong boy. When I first knew him, he was just playing horn for Lucky Millinder. I gave him a lot of clothes and a band. Guess it turned his head, he ran through \$35,000 with the band and nothing ever happened.

"But don't let anyone tell you it's his fault. My manager Joe Glaser hates him, says he's responsible for everything that has happened to me. Don't you believe it. I'm grown-up. I knew what I was doing. Joe may have done things he shouldn't, but I did them of my own accord, too. And I never tried to influence anybody else or do anything to hurt anyone. Joe didn't make it any easier for me at times—but then I haven't been any easy gal either."

"I've made lots of enemies too. Singing that *Strange Fruit* hasn't helped any you know. I was doing it at the Earle (Philadelphia) 'till they made me stop. Tonight they're already talking about me. When I did *The Man I Love* (at NYC's Club 18), I heard some woman say, 'Hear he's in the jug downtown.'

### Won't Divulge Info

"Jimmy Asendio? They grabbed him for bringing some stuff in wrapped in a stocking he said was mine. Actually what they want me and Joe to do is tell them where—and that is something I would never be sure about. I'm just not cut out for that."

"Of course my singing was never better because of it. I was unhappy and a Negro and a lot of other things. But that was still no excuse—you don't have to tell me that. It's just wrong somehow that it happened when I was trying to turn around."

"I guess *Down Beat* is going to chew me to shreds like the papers are doing. Ned Williams has known me ever since I was a little girl—about as old as that 14-year-old picture of me they used in the papers. My eyebrows were all off 'cause I tried to shape 'em, and took half of one off by mistake. I never won the *Beat* poll. Guess I never will now. "Don't forget though. I just want to be straight with people,

## Lewis' Future



New York — Showgirl Future Fulton has joined Paul Lewis' band at Fan and Bill's in Glen Falls, N.Y., as a vocalist. Just 21, the promising Future hails from Lubbock, Texas.

## Uncle Sam Relents, Union Stands Pat

New York—While the Internal Revenue department here has shown signs of relenting in its opposition to incorporated bands because of changes in social security tax collections, the AFM has not. A *Beat* check with Pettrillo headquarters revealed the information that the union's edict forbidding incorporated units still stands.

I.R. bureau had indicated to several band leaders that it might look the other way with reference to incorporated bands if collection of S.S. taxes was assured in front.

not have their sympathy. And remember, nobody else in show business has made as many mistakes as me."

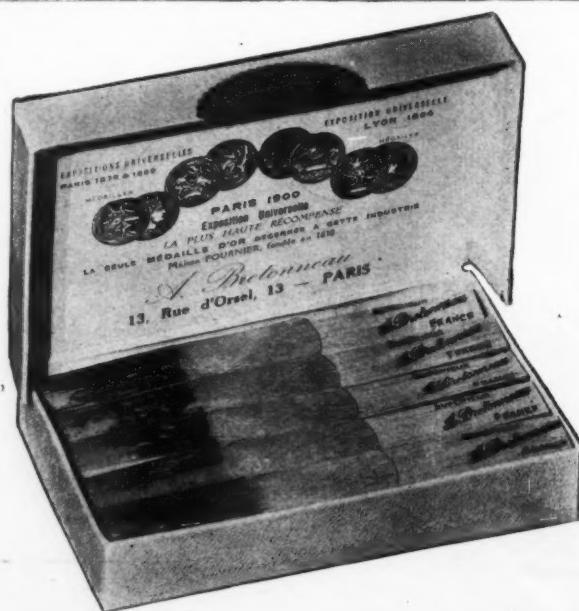
## Gordon Mac Rae Top Net Voice

Chicago—if you've been led to believe that Bing Crosby's 400-odd station hookup on his Philco transcription series is high total for a singer, you're wrong—or will be this summer. For then Gordon Mac Rae will have well over 500 stations tuned in to his vocalizing at one time or another.

Mac Rae, who is studying emcee of the Saturday Teen-timers Club, over 101 NBC stations, recently pacted with Gulf Oil for a twice a week transcribed series, *Songs By Gordon Mac Rae*, over 280 stations. Series is already under way, is heard Tuesdays and Thursdays 12:40 to 1 (EST).

Just a few days before, Mac Rae nabbed goodly slice of the Fanny Brice summer replacement. He will be on the Friday night stanza beginning August 1 for five weeks with a musical format built around him. That's another 150 stations.

101-280-150: 531 stations.



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## AD LIB-NEWS

DOWN BEAT

**STRICTLY  
AD LIB**

by THE SQUARE

**It's a second daughter for The Horn and The Legs, Mr. and Mrs. Harry James to you . . . William Morris set a six week English tour for the Ink Spots at 15 guineas per stanza, opening September 1 at the Casino theater in London . . . Victor has gone on a French kick, signing both Maurice Chevalier and Jean Sablon.**

WNEW in Manhattan banned all Billie Holiday discs as a result of her publicity, did the same with Anita O'Day when she got in trouble . . . Lawrence Welk is held over until the end of June at the NYC Roosevelt, has done better business there than any band, except Lombardo . . . Van Smith, ex-Alvino Rey pianist, is building his own band.

**Story about a proposed union tax per record on all disc jockey programs seems to be just that. AFM headquarters denies existence of any such plan . . . Pete Mondello, cousin to Toots, subbed at Ryan's for Sidney Bechet when latter was ill . . . Seconds before a nurse arrived to care for her, Mrs. Billy Daniels jumped from a window and was fatally hurt. They have three children.**

Two groups, one headed by Art Hodes and the other by Rudi Blesh, are planning regular boat trips around Manhattan island, complete with jazz band. They may unite in the project . . . Willie Smith and Charlie Ventura, hashing it over on Eddie Newman's Sunday night music show over WOR, agreed that Chu Berry played faster, but that Coleman Hawkins has a broader harmonic conception . . . Chubby Jackson presented Vivien Garry with a five-string bass.

Margaret Whiting, Capitol vocal star, is setting up her own publishing firm with a catalogue based on the songs of her father, the late Dick Whiting . . . Tax collectors took over the Brown Derby in Washington, D.C., the only white spot there regularly featuring jazz . . . Warner Brothers bought *The Two*

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*Worlds Of Johnny Truro* (reviewed in *Down Beat* April 23) and Bette Davis probably will play it.

Alyce King (Mrs. Syd de Azevedo) gave birth to her second son in Hollywood. Her three sisters are anticipating, Luise (Mrs. Alvino Rey) in the near future, Yvonne in July and Donna in September . . . Teddy Walters wooden-facedly refused a saw-buck tip from a Three Deuces customer to pose with him for a photo. Teddy told him the union scale for stand-bys is twenty . . . Spike Jones has a gorgeous advance agent, Virginia de Luce, a blonde model.

Cat Anderson's nickname has given him nine lives apparently. He fell down a whole flight of stairs in Harlem without a scratch . . . Ina Ray Hutton broke up her band at the close of her theater engagement in Hartford . . . Willie Smith will rejoin Harry James soon . . . Lucky Thompson took Corky Corcoran's tenor chair with the Ike Carpenter band on the coast.

How mixed up can you get? We noted that Ray McKinley ad in Washington with Ray Anthony's photo, have since learned that a prior ad carried Ray Eberle's likeness! And Johnny Long visited a music store in Pennsylvania as a promotion, to find his name three-sheeted out-

**It Isn't As Easy As It Looks**

Los Angeles—Listening to the playback at a Dial recording session are, in the usual order, drummer Harold (Doc) West, altoist Charlie Parker, pianist Erroll Garner and bassist Red Callender.

side—with a huge pic of George Paxton! . . . But the payoff was the N.Y. *World-Telegram* item on May 21: Desi Arnaz is off for a six week band tour with Lucille BAGG tagging along!

**Saxist to Wed**

New York—Sy Siegal, saxist with the Paul Ash band, is slated to wed Muriel Greenberg in mid-June.

**Kaye Cuts MCA, To Book Self**

New York—Sammy Kaye, following the lead of Vaughn Monroe, has left his booking office (MCA) and will place all dates himself, keeping the normal agency commission. This is deemed an operation to be swung only by the biggest names since booking offices normally have a tight hold on choice locations and would not welcome outsiders.

**J. C. Has Movie Bit**

New York—It's the movies for J. C. Heard's band. JC, who recently worked the 845 Club in the Bronx, is also featured in the 20th Century Fox pic, *Kiss of Death*, starring Victor Mature. The production, being filmed in this city, has Heard introducing *Beautiful Moods* and *Congo Conga*.

**Palitz To Coast**

New York—Morty Palitz, Decca recording chief in this city, is being shifted to Hollywood where he will handle Decca's west coast waxing with Leonard Joy.

**"THE TROMBONE HAS TONE COLOR!"**

Davis Shuman chooses a trombone for "tone color" and his selection is Olds—for the finest intonation and unparalleled versatility. The Olds trombone is an instrument to please the most exacting technician by reason of its meticulous workmanship . . . and to inspire the most discriminating artist by its smooth action, richer tone quality and greater response.

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## The Beat Can Be Made— But Only By Those Who Have Something To Say

Elsewhere on this page, heading the Chords and Discords column, is a letter from a reader which contains much food for thought. The letter, from a Jack Lord of Brooklyn, hits strongly at what has been called jazz's "tight little circle" of critics. Lord charges that too much criticism today is but "banal trivia dashed off by unthinking incompetents". That is harsh wordage, and as Mr. Lord does not name names, we trust he had in mind no Down Beat staffers.

A letter such as this particularly concerns Down Beat because we have always fought the threat of a "tight little circle" by holding our pages wide open to new contributors. In the 14 years of our existence many, many writers first saw their criticisms appear in the Beat. Some now do better for themselves elsewhere, a few no longer write, others were replaced when the editors deemed their work no longer good reporting or good criticism. In their places the Beat has new names—Emge, Gottlieb, Haynes, Levin, Ronan, a few others. They write as they feel and think—what they say is part of Down Beat today, and the Beat permits them to continue writing because we believe their views are accurate, timely and unbiased.

The only way to successfully combat the threat of this "tight little circle" of writers—and Mr. Lord clearly points out just what that threat implies—is to encourage new writers.

If Mr. Lord sincerely wishes to write about jazz he will find the only "know" is Down Beat's address, the only "requirements" a lucid pen and unprejudiced knowledge and understanding of music. He can help the cause of jazz as he says he desires by constructive writing, not destructive—and by avoiding the pitfalls so many of the Beat's unpublished contributors fall into—the "bias, prejudice, subjective thinking, dogmatism, opinionated views and jazz reactionaries" that his letter condemns.

Down Beat is neither Democratic nor Republican, Communist nor Fascist, New Orleans nor Be-Bop. The music scene is reported as it is found, music is evaluated not on the jingle of the cash register but on sound, musical merits. Having no editorial policy beyond that, embryo critics should find the Beat's pages as easily accessible as some wench in *Forever Amber*—providing they can write.

We believe there is a serious threat to jazz in the quality (or lack of it) of criticism of many of its writers. In jazz's mushrooming growth, there has been too much misinformation and phony cultism, without so-called critics adding to the confusion with vicious misstatements.

What music needs today is not bearded, horn-rimmed spectacled characters who shout loudly from soap boxes against all styles of jazz not to their liking. What is needed are those who can assimilate all music, know the good from the bad and report on it.

Jazz needs new writers, fresh writers, writers with no commercial objectives, no knives to wield.

Our pages are open to them. They'll remain wide open to all who have something to say.

## New Schillinger Work Is Due

New York—With Schirmer already having published his system of musical composition, the late Joseph Schillinger's *Mathematical Basis of The Arts* will be published in fall by the Philosophical Library here.

Essential idea of the work is an integrated analysis of all esthetic creation by means of mathematics, and an attempt to establish a system of laws common to all artistic enterprise.

Schillinger died here in March, 1943, after a long teaching career started in Russia.

YOU save \$1.50 by having a year's subscription to *Down Beat*. Only \$5 for 26 issues. See the subscription form on page 27.

## For 48 More



New York—The Duke lights a 100-year candle on the occasion of his 48th birthday, celebrated backstage at the Paramount theater. This is also the 20th anniversary of the Ellington band, which opened at the Cotton Club in 1927.

## Green Perfume



Cedar Grove, N.J.—Here Ray McKinley demonstrates the title of his Majestic disc *Red Silk Stockings and the Green Perfume*. The snoop and sniff disc has the longest name of the current releases.

## RAGTIME MARCHES ON

### NEW NUMBERS

ADAIR—A daughter, Janis Marie, to Mr. and Mrs. Robert Adair, May 5 in San Francisco. Dad is disc librarian at KGO there.

COWAN—A son to Mr. and Mrs. Halsey Cowan, April 30 in New York. Father is attorney for Signature records.

DENNIS—A son to Mr. and Mrs. Matt Dennis, May 7 in Hollywood. Father is Capitol recording artist.

DI PARDO—A son, Tony Jr., to Mr. and Mrs. Tony Di Pardo, May 8 in St. Louis. Dad leads band; mother sings.

DIX—A son to Mr. and Mrs. Tommy Dix, recently in Hollywood. Dad is night club vocalist.

DUKOFF—A daughter, Dedra, to Mr. and Mrs. Bob Dukoff, May 17 in Santa Monica. Dad is tenor saxist and manufacturer of saxophone mouthpieces; mom is former Anita Boyer, sometime Harry James and Jimmie Dorsey singer.

FINLEY—A son, Mr. and Mrs. Larry Finley, May 8 in Mr. and Mrs. Larry Finley's Los Angeles. Dad heads stomp company.

GROSS—A daughter to Mr. and Mrs. Al Gross, recently in Brooklyn. Dad is member of Johnny Long vocal group.

GUY—A daughter to Mr. and Mrs. Bobby Guy, May 18 in Hollywood. Dad is trumpeter; mother is singer Baby Rose Marie.

HARE—A son, Gary Hugh, to Mr. and Mrs. Spencer Hare, May 7 in New York. Dad heads local finkery.

HODGES—A son, John Jr., to Mr. and Mrs. Johnny Hodges, May 18 in New York. Dad is altoist with Duke Ellington.

JACOBY—A son, John David, to Mr. and Mrs. Don Jacoby, April 14 in Chicago. Dad is jazz trumpet player now with the Broadcast Club orchestra.

JOHNSON—A daughter, Judith Christine, to Mr. and Mrs. Harold Johnson, March 18 in New York. Dad is manager of Cafe Society Downtown.

KENNELLY—A son, Robert, to Mr. and Mrs. Jerry Kennelly, May 7 in New York. Dad is Dean Hudson band manager; mother is former vocalist.

MYERS—A boy to Mr. and Mrs. Lee Myers, May 14 in New York. Mother is Kay Lorraine, radio vocalist.

## CHORDS AND DISCORDS

# Intelligent Criticism, New Writers Necessary To Keep Pace with Jazz

Brooklyn, N. Y.

### To the Editors:

What is the standard method of becoming a jazz critic? What is required? Who must I "know", and how do I break into what Michael Levin calls a "tight little circle"?

You are interested in advancing jazz to the point where it is known and understood by the public. An admirable ambition! But—and by your own admission

there is a deplorable lack of intelligent criticism by which to convey jazz to the public, to better the standards of jazz musicianship, and to wean an infant art into its rightful maturity. Yet, we find the "tight little circle" in command of the situation. The same things said by the same people and read by the same jazz addicts. This hardly seems to be advancing anything in any direction or for any purpose.

I have read articles by supposedly authoritative writers, reputed to be close to jazz, who obviously don't know what the hell they're building. I've run into bias, prejudice, subjective thinking, dogmatism, opinionated views and jazz reactionaries.

I've seen radicals running down blind alleyways, scatterbrained and hopped up over some meaningless new innovation.

How can jazz expect to stand in its rightful place if its criticism is banal trivia dashed off by unthinking incompetents?

So you see, *Down Beat*, there are a few of us who see the enormous universe of jazz possibilities as infinite. I believe that I may be able to help the advancement of an art so young that it hasn't been properly defined as yet. Perhaps you may be able to help me with suggestions as to how I can help. I do know jazz, and I think I understand it.

THOMPSON—A daughter to Mr. and Mrs. Johnny Thompson, May 16 in New York. Dad is radio character.

WAYNE—A son to Mr. and Mrs. Robert Wayne, April 28 in Chicago. Mom is former Eleonore Kalow, songstress.

WYNNE—A son, Robin, to Mr. and Mrs. Robert G. Wynn, April 3 in San Francisco. Dad, former Henry Busse baritone saxist, now has a record shop.

### TIED NOTES

CARBONE-SHEA—Vince Carbone, saxist with Tex Beneke, and Beth Shea, model, May 19 in New York.

GREENHAUS-DAVIES—Larry Greenhaus and Gwen Davies, former Bobby Sherwood and Lee Castle vocalist now in radio, March 30 in New York.

GRUBBS-WOLFAL—Babe Grubbs, bassist, with Jimmy Fay, and Betty Wolfal April 28 in Winona, Minn.

LAWS-BUTLER—Jerry Laws, singing lead of the Broadway show *Finian's Rainbow*, and Louise Butler, May 11 in New York.

MICHELS-COLLINS—George Michels, drummer, and Barbara Collins, also a drummer, April 16 in Yuma, Ariz.

MURPHY-TRANTER—Norman Murphy, trumpet man with Eddie Rogers' ork, and Iris Tranter, ex-dancer, May 10 in St. Louis.

### FINAL BAR

ADAMS—Mrs. Leonard Adams, wife of Chick Adams, former Abe Lyman arranger now in radio arranging, May 6 in Stamford, Conn.

DANIELS—Mrs. Adrienne Daniels, wife of vocalist Billy Daniels, recently in New York.

DEPALMA—Angelo DePalma, 59, vaudeville and concert vocalist, May 5 in Cleveland.

GAY—Blossom Gay, 28, night club and radio vocalist, recently in Pittsburgh.

HOMER—Mme. Louise Homer, 76, former New York met contralto, May 6 in Winter Park, Fla.

LENZO—Tobia Lenzo, 54, restaurateur and former musical conductor, May 4 in Staten Island, New York.

McGLYNN—Rose O'Byrne (Sheridan) McGlynn, Broadway legit show singer before 1900, May 7 in New York.

MILLER—Mrs. Naomi (Peterson) Miller, 32, radio singer, May 2 in Tiffin, Ohio.

PALMER—Eleanor Massey Palmer, coloratura soprano and Connecticut State Federation of Music Clubs officer, April 30 in Bridgeport, Conn.

SHERMAN—Lawrence Sherman, 43, former radio vocalist, May 5 in Cincinnati.

WILCOX—Allen M. (Roonie) Wilcox, 76, former circus musician, April 23 at Goldeins, Mich.

### LOST HARMONY

KRATZER—Mary Broadmeyer Kratzer, opera and concert star, and Harold T. Kratzer, March 14 in Bridgeport, Conn.

WILSON—Judy Starr Wilson, former radio vocalist, and Maitland A. Wilson, May 19 in Chicago.

### On Frigid Rochester

Baldwin Park, Calif.

### To the Editors:

I read the article "Rochester Sad, But Stuff Is There" by Bill Gottlieb. I am a Rochester boy, but I liked music enough to get out. Gottlieb's article was true; with all the talent in Rochester, it all goes to waste.

When I left there for Los Angeles non-union musicians were making more dough than the union men. The only guys who had steady jobs were the ones working in the union office, or their cronies. When I joined the union they asked me one question—"Have you the \$50 cash?" They didn't care if I could blow my nose.

U. Bruni

### —And Buffalo

Colden, N. Y.

### To the Editors:

As I make Buffalo my stomping grounds, it is of that frigid locale I speak. Author Bill Gottlieb should have been more explicit in his very brief run down of the music situation in that town. Mention of Art Tatum and Mary Lou featured in local spots makes the scene sound at least respectable. Truth is any touch of genius the aforementioned, or any others, may manage to offer up in the face of the unhip clientele falls with a dull thud on the collective ear. The cats that work this town earn their cakes, believe me.

As to local talent, I wonder how they stay out of the looney bin. They are all forced to bury themselves in some commercial nitery or "no-talent" group.

Maybe things will pick up, though—after all, how rectangular can you get?

H. J. Riehle

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# Great Talent and Fresh Approach to Singing—Village's Sylvia Syms

By MICHAEL LEVIN

New York—Somewhere they have missed the boat on Sylvia Syms. The gal, now working at the Little Casino in Greenwich Village here, has one of the new fresh approaches to singing now on set.

A 29-year-old buxom blonde with a razor-sharp sense of humor, she sings a style with traces of Vaughan, Holiday and Bailey contained but a fundamental conception all her own. She's sensitive about being compared to Holiday, points out that ever since she started singing professionally in 1937 she drew her primary inspiration from Jack Sherwood, and no one else.

Sherwood is one of these "taught Bix" legends that you run into occasionally, but people other than Miss Syms who heard him work here at the Crystal Cafe in 1936 with George Berg and Joe Springer, say that he was doing things vocally that the rest of the tonsils are just picking up on now. He's dead, killed in the air forces flying from England.

Sylvia, who has long been touted by Benny Carter as one of the best, worked the old Kelly's Stable on 51st street, the Barrel of Fun with George Handy playing piano, did a stint in Panama in 1943, and has made no records outside of one date for Duke.

## Rhythmic Style

Her style is much more rhythmic than either Vaughan or Holiday. Whereas they use a band background against which to sing more legato cadences, her entire conception is based on a



(Staff Photo by Get) Sylvia Syms

swinging beat, an evil ear for changes, and a willingness to try constantly new and more difficult phrasings.

There are times when she sings herself out of breath and consequently the intonation wobbles a bit, and she also slips on dictation now and then.

But when you can have the purity of phrasing of a Bailey combined with the vicious sense of swing held by Ella Fitzgerald and the startling harmonic grasp of a Vaughan, and one singer is consistently putting out all this stuff, you can see why our agency talent scouts as usual have missed the boat.

## Needs Good Backing

Only one stipulation: Sylvia has to have a musical group with which to work. An instinctively good musician, she lacks the technical training to explain what she wants to a mediocre group, with the result that she

frets and fumes to her own disadvantage.

Beside all this vocal talent, brilliantly displayed on all the usual standards, plus little-heard Rodgers and Hart and other show tunes, Sylvia is a brilliant showman of a specialized sort.

Between a gimlet eye and a Milton Berle tongue, she keeps customers in stitches as well as in hand. At this little bar, no hip hang-out, even the lunches perk up for her stints. It is obvious what she could do in the right setting with a good accompanying trio.

—mix

## DOWN BEAT'S DECISION:

**They're always hollering there is no new good talent. Well, gentlemen, here it is. The gal's loaded with it. She has showmanship, experience and great talent. Miss Syms could and should be a top singing name in this country.**

## SYLVIA SYMS REPLIES:

*Jazz isn't based on mere traditional improvisations. Any singer who wants to remain fresh must pick up on modern classical as well as straight jazz. Then, too, voices have been neglected with respect to their instrumental possibilities. As for being influenced by Sarah, Ella and Billie, my goodness, yes—but copying them, no. Sherwood is still the greatest thing I have ever heard. But there is no singer working from whom I can't learn something, if only not what to do.*

## Local 274 Cuts Up Royalty Pie

Philadelphia—While Local 77 is still trying to figure out how to spend the \$39,000 cut received from Petrillo's record royalty pie, Local 274, which bands together the 800 Negro music makers here, is already making musical work with its \$7,000 cut. Negro union used the money to build a 23-piece band, with Dan McCune handling the baton. The Elate Club donating its ballroom, the union-sponsored band scheduled two freebie swing concerts in May, both played before capacity crowds. Similar concerts will be staged later at vet centers and community centers.

New York—Guitarist Kenny White has joined the Jerry Fodor combo at the Cobana club, Washington. White was formerly with Charlie Spivak.

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## Fireman Orrin



Council Bluffs, Ia.—Fire Chief Waldo Merrill shows Visiting Fireman Orrin Tucker around the Central station. Tucker packed a record crowd in for the fireman's ball.

## James To Do Own Movie

Hollywood—Harry James will take a flyer as a movie producer following the completion of his next picture at 20th Century-Fox, the last called for by his current pact.

James says he will make the "first good dance band picture" to come out of Hollywood, using an original story by Frank Waldman entitled *Down Beat For Two*.

The James band, which has been on tour, is expected back in Hollywood early in June.

## Rejoins Savitt

San Francisco—Harry Roberts, who sang with the old Jan Savitt Hi Hatters in Philadelphia many years ago, has returned to the Savitt band. Jan returns to the Palace hotel here June 5 with his new band.

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A COLUMN FOR RECORD COLLECTORS.....

# THE HOT BOX

By GEORGE HOEFER, Jr.

Jazz purists scream and holler that modern be-bop is phony over-emotional musical prostitution far worse than the ineffectual commercial mutterings of Eddy Howard and Sammy Kaye. On the other hand, the modernists rant that Dixieland is illiterate noise. Extremists of either ilk are off the track, but far. Jazz from New Orleans to Raeburn is an American musical product that has been buried under a continual avalanche of Tin Pan Alley tunes rendered in a sickening, simple manner.

Jazz appreciation divided is a hindrance to musical education while unqualified support of good jazz, whether it be the lively New Orleans type or the musically arrangements of Ellington and Kenton, will help to create the necessary demand for music of merit on the radio, record, in the movies and on the concert stage.

Every day we see musical novelties like the Harmonicas selling one hundred copies of *Peg O' My Heart* while the best selling jazz record will turn over at the rate of five copies per day. Consequently, the musical novelties are promoted like mad and literally pushed down the throats of the unsuspecting jazz heads.

When one of the major record companies does something for jazz the following happens. A major cuts modern jazz and a certain contingent of reviewers either refuse to cover the records or worse than that lambast the companies for daring to release the sides. Then when a major reissues some old jazz classics or brings a group of old timers together to record the modernists complain about the wasted wax and make fun of the record company. Naturally, the record manufacturers say to themselves, what goes, with this jazz business? Who's crazy?

The discerning jazz record collector makes up the largest group guilty of the above reaction to what jazz is released. All are entitled to their own tastes and preferences, but more jazz will be forthcoming if instead of knocking the jazz they don't prefer they confine themselves to praising the music they like.

People becoming interested in jazz for the first time are confused when they hear the various adherents to a particular style of jazz sound off. The Hot Box would like to see all the different factions in jazz get together and push all good music.

**JAZZ RECORDS:** The Jazz Man Record Shop has released some piano solos by the pianist-collector from Seattle.—Johnny Wittwer. Six sides are ready. *Ragged But Right*, *Aunt Hagar's Blues*, *Ace In The Hole*, *Two Kinds of People*, *Ragtime Nightingale* and *Bill Bailey*.

**Miscellaneous**  
Welby "Buff" Miller of South



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Bend, Indiana, is doing a record review column in The Merchant News, an advertising newspaper published and distributed throughout northeastern Indiana. The column is called The Record Rak.

The Reading Jazz Society, 1043 Mulberry St., Reading, Pa., is very interested in the whereabouts of Teddy Grace. Teddy recorded quite a few vocal blues for Decca some years ago.

Rod Jellema of 1312 Giddings Ave., Grand Rapids, Mich., located an interesting record on Victor V-4011 by Doc Daugherty. Tunes are Ninety in the Shade and Alcoholic Blues. The band sounds like a twelve piece outfit with a fine guitar, and a bass sax which sounds like Rollini, a Nichols-sounding cornet and a tenor sax played in the Frankie Trumbauer vein. Any information on records in the 4000 series will be appreciated by Jellema and the Hot Box.



George  
Hoefer, Jr.

## JD Fugitives Form Own Trio



Buffalo—These fugitives from the rhythm section of the recently disbanded Jimmy Dorsey crew are playing at the Stuyvesant hotel here. They are Herb Ellis, guitar; Lou Carter, piano; Johnny Frigo, bass. Combining names, they call themselves the John Carlis trio.

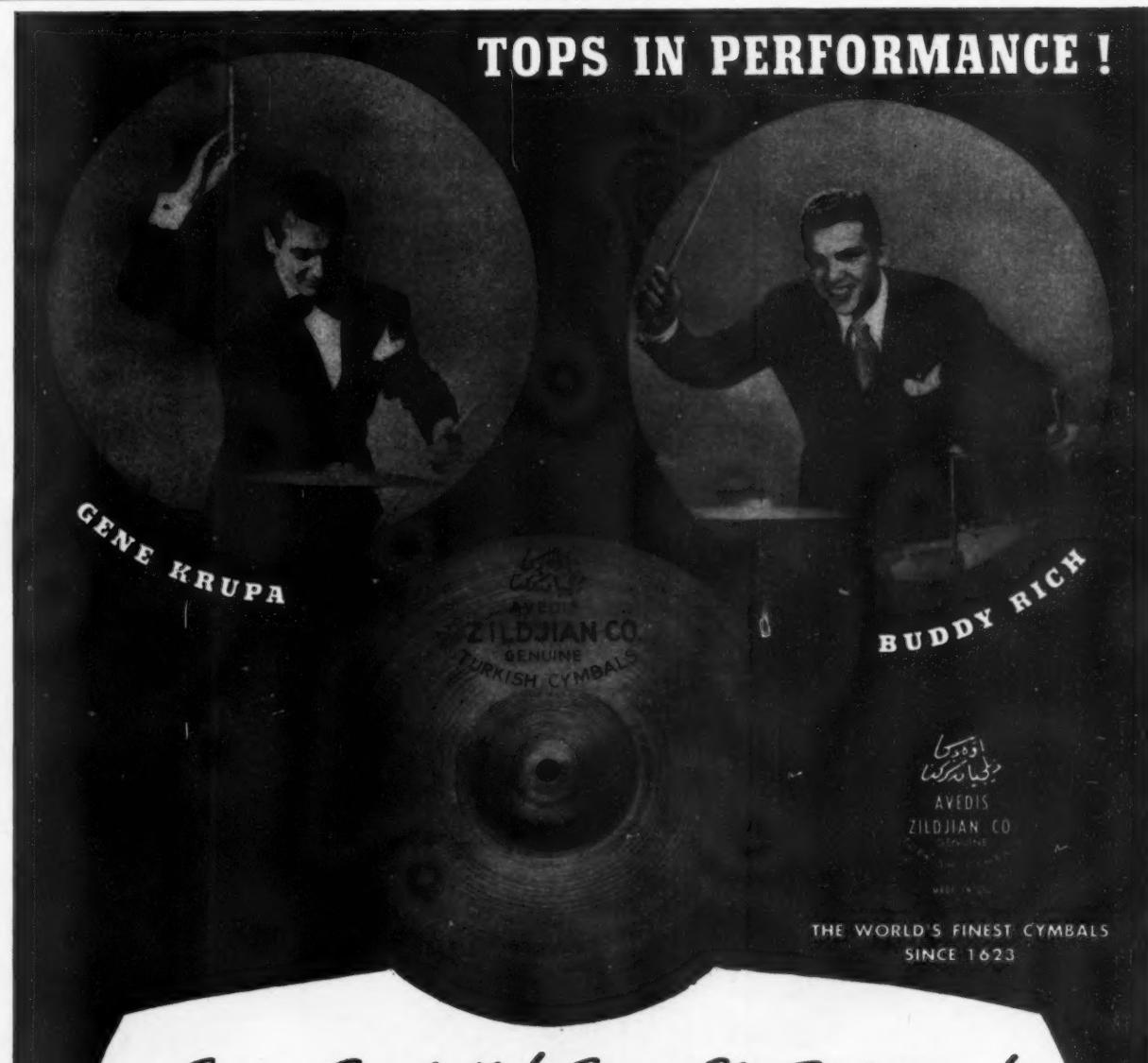
## Radio Show Gets Polite

New York—Figuring their Sunday afternoon CBS (2:30 EST) show, featuring Phil Davis and Phil Hanna, needed a little more class, the Hires root beer people have changed the program's name from *Here's to Ya!* to *Here's to You!*

Singer Phil Davis, of the Hires radio show, continues as the top tennis player in the music business. Phil, whose exploits were written up in the *Beat* several months ago, defeated Jean Botrota, famed French indoor champ, at a recent indoor exhibition. The scores were 6-3, 6-4.

New York—Commodore's Sunday afternoon jam sessions at Ryan's 52nd St. club have been switched to Monday nights, same place.

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# English Gal's 88 Sparks Jazz Unit

## Marian Page Is Hit In Hubby's Chicago Combo

By Sharon A. Pease

Current attraction at the Brass Rail, Chicago, is the fine four-piece group fronted by trumpeter Jimmy McPartland. The little lady who so capably handles the keyboard assignment is Marian Page, English-born wife of the leader. Marian, who has been in this country for little more than a year, has won the acclamation of both musicians and jazz fans. She displays unusual versatility and a great talent for interpreting and creating American dance music. "I love all of it—boogie, blues, evergreens, riff tunes, Dixieland and be-bop," Marian explains, with a pronounced British accent, "but my preference is for things in the modern idiom."

Marian, born in Windsor, Buckinghamshire, England, 28 years ago, was christened Margaret Marian Turner. She has played the piano as long as she can remember but had no formal training on the instrument until after graduation from high school when she attended the Guild Hall School of Music, London.

### Jazz Taboo

In addition to the study of



Marian Page

piano, violin, harmony and composition, she continued to play dance piano as an extra curricular activity and, having absolute pitch, was able to pick up ideas by listening to the radio and phonograph records. "Jazz was taboo," she recalls, "But we managed to have jam sessions occasionally."

She left school after two and a half years to take over one of the keyboards in Billy Mayerl's piano quartet, a prominent vaudeville act. At this time she assumed the professional name Marian Page. "Didn't want to embarrass the staid Guild Hall faculty," she laughingly said. "After touring for a year I did series of broadcasts and conducted auditions for Carroll Le-

vis, the Major Bowes of English radio. Then the air raids came and we were forced to go underground."

### Works With USO

Shortly thereafter Marian joined ENSA, the English equivalent of the USO. A few weeks later she was shifted to the USO and during the next 18 months toured throughout the British Isles. Her unit was the first to reach France after D-Day and it remained close to the front lines as the armies fought their way into Belgium and Germany. Associated with the unit at various times were James Cagney, Willie Shore, Dinah Shore (no relation), Edward G. Robinson, Celeste Holm and Fred Astaire. Marian's duties included everything from accompanying singers and hoopers to organizing jam sessions.

On one of these sessions, October 1945, she met Jimmy McPartland, who had just come off combat duty in Belgium. They were married in February the following year. When Jimmy was discharged from service September 1945, he joined Marian's USO Unit. They left Europe in April 1946 and have since made their home in Chicago.

### Uses an Original

As a style example Marian has chosen an original titled *Page Of Blue*. She is one of that vast group of pianists who have difficulty in stretching more than a ninth. Therefore her conscious aim in this example is to reveal some of the tricks she employs

to overcome this supposed deficiency.

Regarding the prevalent, though fallacious, conception that large hands are a necessary part of the physical equipment needed to play piano—the piano is an outgrowth of early keyboard instruments that were invented and developed to enable individuals to play with full harmonic effect and accompany their own and other solos. Pianistic quality means full harmony in proper balance with the melody. Tenthths are but one means of accomplishing this end.

Marian's example does much more than illustrate devices for the elimination of tenths. It displays a strong pianistic left hand with full harmony and excellent voice progression. Two outstanding characteristics of her composition are the rich harmonic substitutions, within the fundamental blues structure, and the logical continuity of melodic development.

**Ed's Note:** Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.

## TD Plans Net Jockey Show

Hollywood—It looks like Tommy Dorsey will be the next bandleader to join the ranks of the platter pilots.

Louis Cowan, New York agent, is working on a deal under which a series of transcribed shows featuring Tommy as a platter chatter man, will be offered to networks and to independent stations somewhat after the manner of the Bing Crosby Philco stint.

Tommy would do his portion of the show with recording artists as a guest stars. The phonograph records used will not be transcribed onto the marketed disc but are to be obtained and played by the releasing station.

Arthur Michaud, TD's business manager, says the deal, if it goes through is to guarantee the bandleader \$1,500,000 per year for five years. (That's what the man said).



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Ray swings out with a fine steady drum beat, combined with a keen perception in blending his instrument with the band. Whether sweet or swing, capable Ray Dieneman delivers the goods—with WFL drums.

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## Morrison Is One-Man Threat to Show Biz!

New York—If you think you've got a lot of irons in the fire, if you think you're in business, meet Bret Morrison! Here's a guy who's busier than the proverbial one-armed guy with the tangles. Bret Morrison is a baritone and was singing at the La Martinique here at press time. But, that's only scratching the top layer. There's more. Much more.

Although he is most interested in his vocal potentialities, Bret is a known radio actor. He's radio's The Shadow and has recently been signed to a new one-year binder after having portrayed the mysterious one for the last two and a half years.

### Sings on Soap Opera

His big accomplishment vocally was to crack a soap opera as a singer. Some months ago, he talked the Aunt Jenny program people into writing in a part for a romantic vocalist. The Jenny airer runs in series of eight weeks and Bret's eight-weeker as a chanter drew so much fan mail that the sponsors have asked for another seg in the same pattern.

Due to the success of the Jenny stint, Morrison has had a radio package built around his vocals and another bundle featuring his chanting and reading of poems tied together—both up for sponsor consideration.

### Writes and Designs, Too

While we're in the radio department, it should be mentioned that he is the narrator on The Light Of The World, has played the romantic lead on the Romance Of Helen Trent, and appears regularly on Superman, Inner Sanctum, The Thin Man, Murder At Midnight, Ma Perkins,

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Backstage Wife, Big Sister, Quick As A Flash and others.

In addition to his singing and acting, Bret is a writer and designer. He just recently finished the book and music for a musical, which he calls *Hi Sweet*. Morrison penned 13 tunes for the show while he wasn't busy designing the scenery. He currently uses his night club bookings as a showcase for his other more

serious talents. He pens both words and music for his special material and is ready to debut a complete club act with four separate sets of special numbers giving him the variety in one act of the combination of 16 tunes.

### Plans Tour With Rodeo

He feels that while the loot made in club work is hardly worth the effort he puts into it, the opportunity to present his material the way he wants to is worth the drag of the late hours and short pay.

To show his indefatigability, the guy fashions his own clothes, recently decorated Paula Stone's apartment, teaches horseback riding and keeps a stable of imported cars. The cars—12 foreign makes—he rents out to studios for pictures.

Since some of his radio shows

## Doc Evans Fine Cornet Gives Chi Great Dixie

Chicago—The fabulous Minneapolis cornetist, Doc Evans, sparked the 18th jazz concert of the Hot Club of Chicago May 11. Welding a combination of Windy City musicians in such a manner as to produce the best Dixieland bash the club has yet held, Evans' drive and pretty tone provided the inspiration needed to eliminate the usual tired sound emanating from the same old Dixieland groups. Doc's re-

laxed middle-register playing of standards was fresh and activating. Few solos and much of the traditional ensemble playing pleased the small, enthusiastic crowd. With the cornetist were Ed Schaeffer, trombone; Bud Jacobson, clarinet; Mel Grant, piano; Jack Goss, guitar; Earl Murphy, bass and Wally Gordon, drums.

—hoe

will be off the air for the summer months, Morrison is determined to take a rodeo on tour. He intends to sing, announce and ride in the thing.

Truly, he's a busy guy.—ron

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# Union Puts Off Job Restriction Rule Until July

Hollywood—Local 47 in a surprise move has announced that the highly controversial ruling restricting studio and radio musicians from casual engagements, which went into effect April 28 following an unsuccessful attempt to stymie it by members affected, (*Down Beat*, May 21), would be held in abeyance pending a special general meeting in July. At that time the entire membership would be given, in theory, an opportunity to be heard.

The ruling refers specifically to contract studio musicians, earning about \$7,000 per year; radio musicians playing their full quota of shows (earning \$150 per week or more), and free lance musicians who have earned more than \$133 in one week.

Opponents of the work-spreading measure say that they do not object to the general principle of restrictive rulings but contend that the local's officers made this and other similar moves without adequate investigation and without giving the general membership a chance to approve or disapprove of the work-restriction measures.

## Turns Press Agent

Hollywood—Bill Carey, writer of lyrics to several top-selling songhits (*Who Wouldn't Love You, It Started All Over Again*) is taking a fling at press agency. He's joined John F. Whitehead office here.

## Peg's Plucker



**Los Angeles** — Clark Dennis, whose first Capitol record was his old favorite *Peg O' My Heart*, has been using the song as his theme since 1939. It was only recently that *Peg* began to reward her persistent plucker.

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## LOS ANGELES BAND BRIEFS

### High Prices Killing Hollywood Night Life

By HAL HOLLY

Hollywood—Night life here in movie town is waging a losing battle against high prices. The ops cry that they can't do anything about it as long as their operating costs remain at war-time highs. All I've got to say about it is that they had better find a way of doing something about it, now that spending budgets and incomes are down to peace-time lows. Even Hollywood with its fabulous salaries doesn't have enough people with money to burn to support places that insist on trying to charge prices that are ridiculous.

A recent example was the Saturday Night Club presided over at Henri's on the Sunset Strip by Lee Wiley backed by a swell little combo, the set-up we plugged so highly in our previous column. Musically, it deserved the plugs—but prospective customers who went there found themselves facing a minimum charge of five bucks a person, and—believe it or not—dirty looks unless attired formally.

It is hardly necessary to report that the Saturday Night Club didn't last very long. And Lee wants her friends to know that the prices and conditions were none of her doing.

#### Jive Jottings

Musical interest this month will center on two spots—Billy Berg's and the Greenwich Village, the latter a Sunset Strip spot formerly known as the Cotton Club.

Slated for Billy Berg's, and frankly counted on by Billy as a last hope to keep the doors open at the Vine Street Hotspot, was Wingy Manone, who planned to have something mighty interesting in the way of a band. Wingy promised to present, among others in his line-up, Johnny Wittner, pianist of deep-south flavor whose first solo records will be out soon on the Jazzman label. Also set with Wingy were Irving Veret, trombone; Bill Woods, clarinet; Al Pellegrino, tenor; Jack Marshall, guitar; Hank Wayland, bass; and our friend Zutty on drums. Dottie O'Brien will be doing the vocals.

The attraction slated for the

### Likes Belgium



**Brussels**—Don Byas, who came to Europe with the Don Redman band, says he likes it here and intends to remain indefinitely. This informal snapshot was made by the Belgian jazz critic, Yannick Bruynoghe.

Greenwich Village, operated by Lew Leroy, onetime boss of the Swanee Inn, was a new combo organized by Phil Moore, who is making his first appearance on the Sunset Strip and his first appearance in a nitery of any type since he returned to Hollywood to take over the music director's spot for Black & White. Phil planned to use Ernie Royal, trumpet; Marshall Royal, reeds; Irving Ashby, guitar; Red Callender, bass.

#### Notings Today

Page Cavanaugh Trio, following a stint at Ciro's, moved into the Santa Monica Ambassador. . . . Murray McEachern and his new outfit replaced Jimmy Zito

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as bandstand partner to Charlie Barnet at the Meadowbrook, but Nick De Lano, singer who has been packaged with the M. M. unit, passed up the Meadowbrook.

Apologies to Nellie Lutcher, doing a solo stint at the Boege, and her brother, Joe, who has his combo at the Downbeat Club, for misspelling the name "Letcher." . . . The Aragon had Jack Barrow, a local bandleader of territorial reputation only, in line to follow Alvino Rey, tossing Barrow at the formidable competition of Tommy Dorsey's reorganized band at the nearby Casablanca Gardens.

Tiny Brown split with Slim Gaillard again and took a trio of his own into the Toddle House. . . . Harry Schooler installed as new house manager of TD's Casino Gardens. . . . Jess Stacy enlarged his unit to 14 men for a jaunt into the northwest starting June 5 at Jantzen Beach. . . . Tilli Dierler, gal pianist (now soloing at the Masque Room) who doubles as fashion model, is also on the staff at Hollywood office of Rodgers & Hammerstein.

## Local 47 Dough For Veterans

Hollywood—The \$63,116 turned over to the Los Angeles musicians' Local 47 as their share of royalties collected from record manufacturers will be devoted mainly to presenting concerts at veterans' hospitals here.

The royalty money will be used to swell the fund raised by the union in its annual Music for Wounded concert at Hollywood Bowl, to be held this year on July 2.

Bob Perry, the skin pounders' supply man, in a new location on Vine Street; also in a new Hollywood location is Harry Jones, the horn fixer. . . . Edgar Hayes and unit the latest addition to Julie Bihari's Modern Music label roster. . . . Paul Neighbors, who has been working as a single, returns to bandleading with combo at Catalina Island's Chi Chi Club.

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## Jerome's Versatility Keeps Him Busy

New York—Three headed monster in the accompanying picture is Jerry Jerome. Jerry, as the photo implies, is a versatile guy. For one thing, he's musical director of the Teentimer show. It's a chore that involves conducting orchestras from Ellington's to Eddy Howard's through themes, play-offs, play-ons, cues, etc. On some shows, he uses his own all-star studio unit, instead of guest crews.

Jerry also is recording director and repertoire head for Apollo records and Keystone transcriptions. The middle Jerome torso can be seen checking a stop watch. He's presumably waiting to see if there's still enough wax left for Illinois to scratch off another high one.

Jerry started off in the music business as a tenor sax man. He was with Glenn Miller's first orchestra and blew away several years under Benny, Artie and Red. His recently released Jerry Jerome Trio album on Stinson was a critical hit; and a large percentage of the Apollo platters are either vocals backed by the Jerome or rhythm novelties by Jerry's Cats and Jammers group.

Seven years of medical training was Jerry's background for music. He dropped out one year to play music and earn enough to continue studies. He never returned. It was Jerry who, when visiting the Basie orchestra with Ben-



Jerry Jerome

Pic and story by Got

ny in March, '39, told Herschel tenor man was led to believe, Evans that he was suffering from a heart condition and not bronchial asthma, as Basie's

Next day at the Crystal ballroom in Hartford, Herschel's bad tick-er stopped.

## Duke Wax Pitch On Capital Station

Washington—Jerry Rhea, Duke Ellington's personal aide, has been travelling to this city each week for the last three months to participate in a special Ellington record show aired over WWDC each Sunday from 1 to 2 a.m.

The program, emceed by Willis Conover, is aimed at "uncovering a few of the roots of the tree that is now Ellingtonia." Through records and transcriptions, Conover carefully follows the Duke's career from 1925 to the present. Rhea, longtime associate of the Duke's and a fellow Washingtonian, provides the intimate details and personal anecdotes that are spaced throughout the show.

This last week, some twelve shots since the series began, has gotten through 1940, possibly the Duke's most prolific year. Rhea will continue with the show as long as the Duke remains in the east within practical travelling distance of Washington.

## Translate 'Jazzmen' For French Sale

New York—Jazzmen will become the first American book on the subject to be translated into a foreign language. Flammarion, a Paris publishing house, is slated to have the volume out in French early in June.

The chapter on New Orleans by Bill Russell and Steve Smith has been translated by the highly-publicized French Existentialist, Jean Paul Sartre.

## Rex Sues Manager

New York—Rex Stewart, currently being sued for \$6,000 by Dave Sternberg, has filed a counter suit against his former manager for \$75,000. Rex claims misrepresentation on the part of Sternberg.

## Kearns On 4 Nets From Click

Philadelphia—The booking of Joey Kearns, the WCAU maestro, into Frank Palumbo's Click, name band spot, posed a tricky problem for the radio stations which carry more than a dozen local and network remotes from the massive nitery.

After a huddle with the station heads, Palumbo got them all to agree to carry Kearns music, the first local band to play the room, starting May 16. As a result, the WCAU studio band is being heard not only over the parent CBS network, but makes remote music for WFIL (ABC), KYW (NBC) and WIP (Mutual) as well.

Ed Schausiel and Les Sternman, while sweating it out overseas, planned to build a band when they return from the wars. They returned and did it and now the Les Phillips orchestra is making a strong bid for fame in local orchestra circles.

Abe Neff off to Summit Springs Hotel, Poland, Me., for his 26th successive summer season.

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The music world has conferred many titles on Gene Krupa—"The Kid With the Heat-Beat," "The World's Greatest Drummer," "King of Cymbals," "Doctor of Tympani," "That Ace Drummer Man" and many others. But the one he likes best is the one the drummers call him, "Just a Regular Guy." There is nothing "upstage" about Gene. He was born in Chicago in 1909, graduated from St. Joseph College, Rensselaer, Ind. Formed his own band, later joined Joe Kayser. Then with Red Nichols, Irving Aaronson, Mal Hallett and Benny Goodman. Formed the Krupa Band in 1940, which is now one of the country's finest. Gene's hobbies are stamp collecting, golf, swimming, tennis, football and basketball. He is 5'8" tall, weighs 145 pounds, has brown eyes and black hair. Never chews gum except when playing.



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#### RECORDS

Bing's May 8 session at Decca had the following sidemen: Yank Lawson, trumpet; Vernon Brown, trombone; Hank D'Amico, clarinet; Art Dreiling, tenor; Buddy Weed, piano; George Wetling, drums; Perry Botkin, guitar; Bob Haggart, bass. Sides cut were *A Feudin' And A Fightin' and Goodbye, My Lover, Goodbye.*

Albert Millet, recently of Bill-board, was named ad manager of Continental in place of Ralph Berenson, who will devote himself entirely to publicity. . . . Performers at the Click in Philly will peddle their records in the lobby, to the mutual benefit of talent and management.

The smaller diskeries will be heard by Sen. Langer, who's investigating possible monopoly conditions in the industry. A spokesman will be Jack Pearl of the Phonograph Record Manufacturers' Assn. . . . Hawaiian orkster Harry Owens from Capitol to Columbia. . . . Bell records, recorded in Hawaii, going in for heavy publicity. . . . Larry Adler has re-signed with Decca. . . . Circle records has obtained exclusive rights from Jelly Roll Morton's estate to 125 masters cut for the Library of Congress and not previously released to the general public. Jelly Roll died six years ago next month.

Sonora's 39 cent black label record will probably jump to 50 cents. Exec Joe Ceral attributes the anticipated rise to the 20 per cent wage boost that terminated firm's recent strike. . . . Danny Kaye will joke for Decca instead of Columbia. . . . Paul Baron is Majestic's new musical director. New artists are Victor Lombardo and Percy Faith.

Capitol, which is preparing to crack the foreign market, has also expanded its domestic catalogue with an *Americana* red label that will carry corn from the mountains and plains, plus race sides. . . . WOV was the first station to play the Armstrong platters made by Louis in Europe years ago and recently imported by Vox. . . . A shellac extender called Dumor is being used by Commodore and others to stretch the hard-to-get imported product and to obtain greater wearing qualities.

#### PUBLISHING

New ASCAP members include several pop music performers: Dave Barbour, Peggy Lee, Ray McKinley, Ralph Burns and Pete Rugolo.

*Passing By*, penned more than 10 years ago by Charles Trenet, John Hess and Paul Misrakian, has been grabbed by Chappell and assigned to Jack Lawrence for an English translation before it gets an American build-up. . . . Marks now has Lou Camito on Harold Lee's staff there. . . . Irving Tanz now with Campbell-Porgie as professional manager.

Miller music is launching *As Years Go By* by Charles Tobias and Peter DeRose. Norman Foley tells the Tattler. . . . Robbins is pubbing a series of 12 choral selections with music by Domenico Savino and words by professor Harry Robert Wilson, choral director of Columbia university.

At press time, Merlin H. Ayles-

## It's Student Goodman Again



Hollywood—Mrs. Igor Stravinsky is here shown with her star pupil, Benny Goodman. Benny, who currently supervises a disc program beamed to the U.S.S.R., is learning Russian.

worth and Paul Porter were being eyed for the general manager slot left by the recent death of John G. Paine on the ASCAP board. Aylesworth is former NBC prezzy; Porter a known political careerist. . . . Lawrence Welk claims a piece of *I Wonder, I Wonder, I Wonder*, pubbed by

Robbins, credited solely up-to-now to Darryl Hutchins. The accordionist claims he altered the original manuscript for Hutchins about two years ago in Chicago.

Eddie Wolpin of Famous-Paramount pubbery says the firm has okayed a gimmick to plug sheet music by buying spot announce-

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## HORN of PLENTY

By ROBERT GOFFIN

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WITH syncopation in his soul, little Louis Armstrong listened to his grandmother whisper stories about the savage Bamboola rhythms of the Voodoos. Amidst the shootings, red light districts and stormy gangfights of the Creole world to which he was born, he also heard the strange new ragtime beats of Buddy Bolden, Big-Eye Louis Nelson and Alphonse Picou. Louis knew that his life was made for music.

The author, Robert Goffin, is Director of the Museum of Jazz in New Orleans and noted jazz critic. He has access to Armstrong's personal notebooks, scrapbooks and intimate confidence. His book, therefore, is not only exciting reading but the last word in authority. Read it! Read it now! Get *HORN OF PLENTY* at your bookstore, or mail coupon for IMMEDIATE DELIVERY.

**HORN OF PLENTY** tells the fabulous story not only of Louis Armstrong but of Jazz itself. It takes you back to their beginnings in the free and easy city of New Orleans, pulsing with the lust for life and the beat of ragtime. It carries you along to Chicago during the frenzied era of speakeasies and gangsters, and the New York of the feverish Thirties. It tells you of the bitter trials and the crowning triumphs that have made the name of Louis Armstrong one of the most glamorous of our times.

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ments on disc jockey shows. Idea, birthed by F-P's biz manager Lou Silberling, will be tested in the mid-west.

## McDevitt Quits Avodon Post

Hollywood—Barney McDevitt, has resigned the Avodon to take over a advance exploitation for Freddy Martin. Martin closes his long engagement at the Ambassador hotel's Cocoanut Grove on June 23 to do a tour of theaters and one-niters. Eddy Howard takes over the Grove bandstand.

#### STUFF

Earl Bostic is at the Club Bengasi in Washington. . . . Randy Brooks' fine biz at the Pennsylvania in New York brought a holdover. . . . Tex Beneke's bookings are all screwed up because of his summer Chesterfield show which requires him to broadcast from New York studios twice a week and only once from

location. Same problem for Frankie Carle, who broadcasts from the west coast. Means a lot of full weeks being sliced into three day stints. . . . Singing commercials have been a smash hit in Italy, where they were recently introduced by Standard Brands. . . . Charlie Ventura's sextet a May date at Philly's Click.

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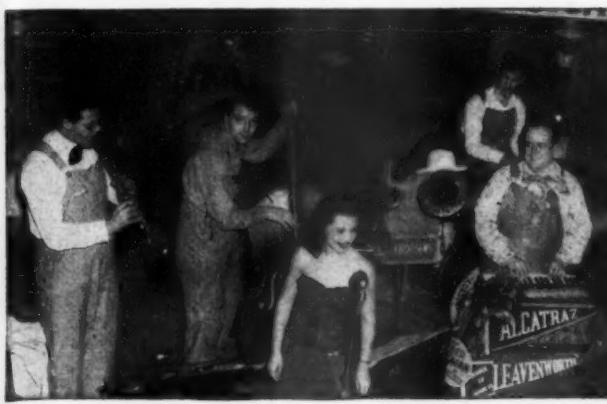
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## Deke And The Li'l Caboozers



Cincinnati—This is Deke Moffit and his Little Red Caboozers who will soon chug up to Detroit to do their stuff. Left to right: Stan Plates, Tiny Bissmeyer, Clarence Loos, Dean Faller, Maurice Seltzer and Moffit.

## Palmer In Spin With Union

Pittsburgh—If Jimmy Palmer has little desire to work around these parts for some time don't blame him. The merry-go-round he and AFM Local 60 were on concerning his recent date at the Vogue Terrace is the cause justifiable.

Palmer's Vogue contract called for 12 musicians in his band and Jimmy brought 13 men, his full band, on the job. Local 60 smelled something amiss and jumped into the fray. Palmer was, in quick order, accused of working under scale, fined \$100 and told not to play the Pittsburgh area for a full year.

The decision was appealed to the national office in New York City, where it was ruled that the case should have been taken up with them originally as Palmer had a traveling band. It was then proven that Palmer's salary at the Vogue Terrace more than covered scale for 13 men, anyway. How that could have been ignored during the proceedings no one knows.

Then the Pitt local, not to be left holding any bag, said that Palmer's salary wasn't sufficient to cover travelling expenses from the band's last job. This was figured by the devious accounting method of applying the full amount, \$96, to the first week's salary—not spreading it over the four weeks he was at the Ter-

race. When that was settled, Palmer went on his way—only to open at the nearby Kennywood Park (jurisdiction of Local 60) a week later!

At press time every one seemed quite happy.

### Keynote Cuts New Chicago Jazz Combo

New York—A heretofore unrecorded unit under tenor sax man Dick Davis and featuring bassist Eddie Calhoun will shortly be recorded by Keynote records, according to prexy John Hammond. The combo is currently working the Tradesmen's bar in Chicago. Hammond raves that Calhoun is the fastest technician ever.

Also due from the Keynote wax-works are duets by Ellis Larkin and accordionist Nick Parito. Principal classical release is the premiere waxing of the Shostakovich Quartet No. 3 played by the Fine Arts Quartet.

## Kettle Happy



Hollywood—Johnny Cyr, one of the Big Wheels on the Eddie Cantor and Ozzie Nelson Shows—Obviously Johnny is happy with his new Tymps from Lockie's—The West Coast's largest and most complete Drum Shops.

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## Five Blazes Find Successful Formula

Reviewed at the Tailspin, Chicago  
Ernie Harper—piano, vocals and arranger  
Floyd McDaniels—guitar and vocals  
William Hill—guitar and vocals  
Prentice Butler—bass  
Lindsey (Jelly) Holt—drums, vocals and leader

Chicago—Here's the encouraging case of five cats who not long ago decided they'd eat better and more regularly if some attention was paid the customers—but not by forsaking their kicks or tossing good music down the drain. Six successful months at their recent hangout, a hip north side club, has proven the wisdom of the Five Blazes formula.

With five rhythm instruments most everything the Blazes do jumps. Individual vocal styles, Ernie Harper's scoring, particularly on group vocals, and the refreshing zest they throw into their work are additions on the right side of the ledger.

Variety and a change of pace—never playing too much of any one thing—is the Blazes' prime concern. This, the imagination used in the varied types of music attempted and the use of two

guitars, bass, piano and drums helps overcome their lack of an outstanding soloist.

Group really started coming in ten months ago when Harper, who has arranged for Lunceford and Henderson, joined. He has an excellent soft ballad delivery, plays particularly noteworthy piano and behind vocals and solos. His writing gives the group the polish to engagingly romp through even corny current hits. Good looking, with a pleasant smile, he also makes a capable emcee.

Typical Five Blazes tunes: *Gal in California* (Harper over four-part vocal harmony, nice jump tempo), *Object of My Affection* (unison vocal), *Ruggetter*, 8, 9 and 10, (novelty unison), *Week Day Woman Blues* (McDaniels blues), *Why Was I Born?* (Harper vocal and monologue), *Shanty in Old Shanty Town* (Jelly Holt, group risque lyrics), *St. Louis Blues* (instrumental, McDaniels vocal), *Dedicated to You* and *Cottage For Sale* (Harper vocals) and *Old Man*

Mose (McDaniels and group).

—don

### DOWN BEAT'S DECISION:

Smoothness of presentation, welcome variety and customer consciousness add up to a desirable quality these days. Not earth-shaking instrumentally, a standout soloist would help. As they are now, though, this group can go a long way—in the right direction.

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star bass player, Stanley Slepko, is pictured above with his 5 string Kay at Chicago's Hotel Sherman. Norman Bates, Jack Fonda, Bob Haggart, Chubby Jackson, Bob Leininger, Emil Powell and Maurice Roy are other top flight artists who use 5 string Kays.



## Scenes From Recent Norman-Laguna Jazz Concert At Pasadena



Pasadena—Peggy Lee (upper left) talks things over with Gene Norman and pianist Dodo Marmarosa at the concert (reviewed by Charles Engle in the May 21 issue) sponsored here by Norman and Eddie Laguna. One of the most popular groups (upper right) contained Irving Ashby, guitar; Charlie Dray-

ton, bass; Wardell Gray, tenor sax; Benny Carter, alto sax; Don Lamond, the invisible drummer, and Howard McGhee, trumpet. (Below) as if you didn't know, are Al Hendrickson, Harry Babison, Benny Goodman and Red Norvo, in the usual order.



## Name Sidemen In Dorsey's New Band

Hollywood—Ziggy Elman, Charlie Shavers and many star sidemen from former TD bands are found in the reorganized Tommy Dorsey band, now at Tommy's Casino Gardens ballroom. Also in the group are such stars as tenor saxist Corky

Corcoran and clarinetist Gus Bi-vona, vocalists Stuart Foster, the Town Criers and Lucy Ann Polk. Sy Oliver continues to head the arranging staff, which includes Sid Cooper, Hugo Winterhalter (who arranged Jack Jenny's *Star Dust*) and Nelson Riddle.

Trombones include Dorsey, Dave Jacobs, Buddy Youngman and Walter Benson. Jacobs has been TD'S managerial aide for many years. He will probably return to office work shortly. Vernon Arslan and Mickey Manganaro complete the trumpet section, with Elman and Shavers.

Lou Prisby, Marty Berman and Joe Cook, with Corcoran and Bi-vona, round out the reed section.

Rhythm includes Jimmy Rowles, piano; Joe Mondragon, bass; and Lou Belson, drums. First two are former Herman men, Belson was with Goodman. There is no guitar.

Dorsey's opening Friday, May 16 drew a near record crowd of 3,700 into the Casino, many of those non-paying guests of the bandleader.



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## 2nd Pasadena Jazz Concert

### Karle Adds Smith

New York—The maddest flack in town, Milton Karle, has added another vocalist to his stable of accounts. The dynamic drummer is now beating the tub for Jack Smith, current CBS singing star and Capitol recording artist.

Others in Karle's flock are Stan Kenton, Mel Torme, King Cole Trio and Peggy Lee.

Pasadena—Gene Norman and Eddie Laguna, promoters of the highly successful jazz concert staged here last month, will try a second affair at the Municipal auditorium June 23.

Headline attraction will be the King Cole Trio, plus a line-up of star local men.

Andre Previn, the young pianist now under contract at MGM is also set.

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# Posin'

by Bill Gottlieb

**THE POSER**

If you had your life to live over, would you let Larry Parks do it or would you still want to be a musician?

**THE POSERS**

A quartet of hard working musicians.

\* \* \*

Lit lightly into Billy Strayhorn. Found the Duke's alter ego anking up B'way.



Billy

I can thumb my alarm clock and never step onto Main Street. This life is IT."

\* \* \*

Drew blast from Bob Chester, bus packing in hotel room.



Bob

"I definitely would not be a musician again. These murderous years of one nighters! I should have stayed in Detroit and led a comfortable life," exclaimed Bob, whose step-father was president of the giant Fisher Body company. "I love music more than anything; but that was no reason for me to have tried to make a living from it. . . Sorry I can't tell you more. No time. I'm off to Reading. Or is it Syracuse?"

\* \* \*

Found Enric Madriguera as he was unwrapping the initial working model of a combination window-screen-storm covering that he had recently designed.



Enric with the same potential, how could I possibly avoid being a musician?"

\* \* \*

Mary Lou Williams, pounding keyboards at Cafe Society Downtown, beat out the affirmative.



"I find I'm at ease only around music and musicians. No matter how drugged I am, I get feeling good when I hear the right music being played. Since I was 15 or less, music has been my life and my livelihood. It's been the things I've said when I was too shy to put them into words. I'm afraid to think what my life would have been without music."

## Oh, Brother!

New York—From a recent Earl Wilson column comes this portion of a sentence: "...our modern Paderewski, ever-popular Eddie Duchin, the greatest pianist since Little Jack Little..."

## MOVIE MUSIC

# Boom In 16mm Film Cos. Offers New Field For Jazz Music In Movies

By CHARLES EMGE

Hollywood—Those who have given up hope, and for good reason, of seeing an authentic, honest treatment of jazz music and musicians in a movie, can find new promise in the rapidly expanding field of 16mm movies. New companies formed to produce the half-size pictures are springing up all over Hollywood.

Producers of the 16mm pictures are not forced by the nature of their business, as are the makers of standardized movies, to aim for a mass market. And therein lies the possibility of doing interesting jazz pictures that would be economically impractical for the ordinary, mass-production movie maker.

**Wide Market Appeal**

The market for 16mm movies is found in clubs, schools, churches, educational societies, recreation centers—anywhere where a group of people can pool resources to secure the relatively inexpensive sound-projection equipment.

Home equipment, selling for little more than the best radio-phonograph combinations and less than television receivers, is already available.

How would you like to have a collection of sound-films of Bix Beiderbecke making his early Gennett records to show your friends at a party or club meeting? (There should be some valuable clippings of Bix in that early day sound-film, *King Of Jazz*, made by Paul Whiteman around 1929). These clippings, if they could be located, could be transferred to the 16mm films for documentary purposes.)

**Film Historic Sessions**

Those historically invaluable recordings Jelly Roll Morton did for *General* during his last days could have been put on 16mm sound-film for relatively little more than it cost to put them on wax. No fancy "production" would have been necessary in a picture of that type; a simple, authentic record of Jelly Roll walking into the studio, talking about himself—and how Jelly

## Heywood Now at Capital Club Bali

New York—After a week of recording here for Decca, the Eddie Heywood band opened May 30 at the Club Bali in Washington, D. C.

Booking following the Washington stint will take the crew to the Continental bar, Milwaukee.

The pianist and his band cut some sides with the Andrews sisters and other masters without the sisters while here.

With Heywood on piano are William Purnell, drums; Bill Taylor, Jr., bass; Leonard Hawkins, trumpet; Edward Mornate, trombone, and Jimmy Powell, sax.

Heywood recently cut an album with Der Bingle on vocals.

## Granz Jazz Now On Clef Label

New York—Clef, new Norman Granz label, will be distributed by Aladdin. Set for periodic publication are about a dozen remaining *Jazz At The Philharmonic* albums, first five editions of this series are owned by Disc and Stinson.

Initial release, due next month, will be titled *How High The Moon* and will use four ten inch sides for the JATP theme. New version has Buck Clayton, Willie Smith, Flip Phillips, Trummie Young, Coleman Hawkins, Buddy Rich, Ken Kersey, and Benny Fonville.



*Good Buys*

### MGM Platter Plugs

New York—MGM has joined the group of diskies using air time to plug its platters. Starter is a 15 minute stint on WGN each Saturday, 7 p. m. Special angle is that Loew's, which owns MGM, also owns WGN, so no cash changes hands.

Roll could do it!) and his music and playing the piano would have made a movie of great value.

By photographing and recording simultaneously—the only way to get proper results in sound-filming a jazz performance—it is possible to produce a good 16mm picture for about what it costs to produce a phonograph record master.

Convention time is a swell time for old friends to get together and say "Howdy, what's new?" So "Howdy" to all you Good Buyers and Dealers . . . and here is what's new with us: Reed instrumentalists can have a copy of the new "Reed Instrument Mouthpiece Guide" just by dropping Good Buys a line and saying they'd like one. This valuable book tells you all there is to know about selecting the right mouthpiece.

Add a new title to that best-selling Louis Jordan Small Orch Series—"Ain't Nobody Here But Us Chickens" . . . and two titles to that ditto Stan Kenton Progressive Jazz Series (full orks)—"Machito" and "Collaboration."

Record Collectors . . . if your dealer doesn't have those slick Actone Transcription Needles in stock yet, GB will be glad to tell you where you can buy them, and for how much. Next to taking care of our all-year spring fever, we like taking polls best. This time we polled a poll and discovered to our great satisfaction that the top ten drummers of the Down Beat poll (to say nothing of leaders Hampton, Krupa, McKinley and Rich) all use Avedis ZILDJIAN Cymbals. Nuff said?

Tip to Clarinetists . . . Penzel-Mueller, manufacturers of the famous "Brilliant," now have two other winners in their "Artist" and "Empire" models.

A new band publication and a nifty . . . Dick Jacobs' "A Method to Improve Dance Band Playing." For both small and large combos, this book shows how to smooth out ensemble and solo work, and add individuality and distinction to your band.

Those flashy new aluminum hat mutes you're seeing in so many top bands are another product of Harmon, the originators of the famous "Wow Wow" mute.

Many of today's top arrangers studied with Otto Cesana. This famous teacher has written several books that every hep arranger or student should latch on to . . . the latest is "Voicing the Modern Dance Orchestra."

Kelly Goodman of MIX, New York's pro musician headquarters, tells us that those Silverwave Portable Music Stands are really going over big with the boys in the bands.

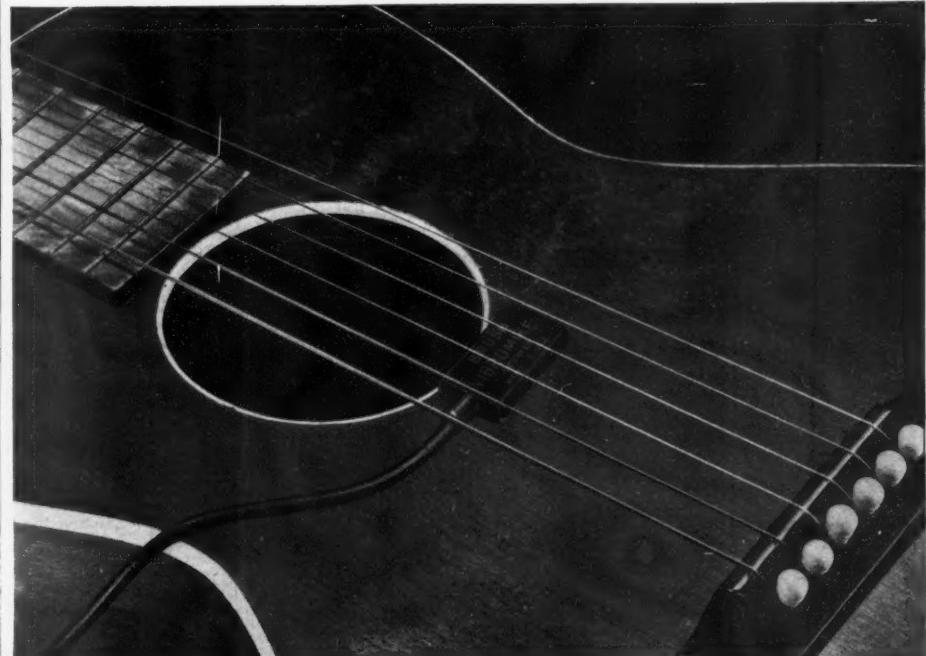
With a recent biography and a big part in the movie "New Orleans," Louis Armstrong keeps right on rolling along as one of the all-time jazz greats. Those of you who would like to analyze his style can find note-for-note transcriptions of twenty of his greatest solos in "Louis Armstrong's Immortal Trumpet Solos" (2 vols.).

Summer Round-up . . . Woody Herman will head up his own show for the Electric Companies this summer (CBS Network—Sundays)—he'll sing and emcee . . . Frankie Carle and Tex Beneke are scheduled to alternate on the Chesterfield Supper Club . . . The Andrews Sisters, after a record-breaking theatre tour, are headin' for the Northwoods and 6 weeks of nice restful fishin'.

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# DIGGIN' the DISCS WITH MIX



HOT JAZZ

**Me Henke**

*What Is This Thing Called Love*  
*Alexander's Ragtime Band In A Mist*  
*Honky Tonk Train Blues*

What price echo-chambers. They certainly used a big fat one on these four sides. All four are done with Henke's piano, rhythm section, and the Honeydreamers, a vocal group. Gag is to echo-chamber the group so that it achieves the resonance of a low-pitched brass section. *Love* uses a beguine-like bass figure to start, moves into straight tempo, and then doubles up much like the Kenton rhythm section does behind Stan's chord-styled piano. The use of the vocal group is clever and Henke tosses out some good 88 ideas. *Band* isn't as successful, the tempo being a stiff one and the group's phrasing being over-done. *Mist* is prettily done at slower tempo than Bix originally played it. In fact, there are places where Henke distorts the original rhythmic and melodic line because of the speed difference. There are going to be large gripes from some that echo-chambered groups of this sort are artificial and have no place on records. True, it is an artificial sound, but then recording is an artificial process itself. As long as the net result contributes musically, no complaints are in order. There are points however in *Train* where the lack of "smack" of the group's phrasing (because of the echo) hurt the total effect. In other words, moderation, kids. (*Vitacoustic* 3, 5)

## Symbol Key

- |||| Tops
- ||| Tasty
- || Tepid
- ||| Tedious

**Illinois Jacquet**

*Robbins Nest*  
*Jacquet Mood*

This is a classic record for a reviewer: the first side is everything you could want, and the reverse is pretty much nowhere. *Nest* is headed with a softly blown figure, broken by Sir Charles Thompson's harmonic piano. *Jacquet's* solo, with no squeaks, no squawks, no beeps, no bawls is a composite of Lester Young-Coleman Hawkins-Charlie Parker influences. Listen for yourself. It is also very good. Orchids to Joe Newman (trumpet), Leo Parker (baritone sax), Al Lucas (bass) and Shadow Wilson (drums) for helping preserve the easy-swinging mood. Here is proof that the younger musicians are toning down, watching dynamics, relaxing their rhythm—in short, playing jazz. *Mood* made on the coast is badly balanced, stiffly-rhythmed and lacking in ideas. (*Apollo* 769)

**The Joe Kennedy Quartet**

- ||| Tea For Two
- ||| Lazy Atmosphere
- ||| Desert Sands
- ||| Patches

Kennedy, a fiddle player, leads a group of Pittsburgh (?) musicians. His box sounds electrified, and neither his tone nor that of the guitar or bass register particularly well. The figures on *Tea* need cleaning up, while the execution is not such as to help the swing. *Sands* is the tune Stuff Smith has always played with such wild glee; the comparison here is not favorable. All four of the musicians on these sides show promise. Here at least however there is not enough musical content and too many technical roughnesses. Best side is *Patches*. (*Disc* 6051, 6052)

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## Cootie Williams

- ||| I Can't Get Started
- ||| I Want To Be Loved

Williams fans will be startled by his Harry James-like tone on the Bergman classic, but despite an over-use of a slurring attack, the power of his attack and some of the ideas towards the side's ending are well worth hearing. *Loved* vocal by Billy Mathews, is in the Jeffries vein of baritoning. (*Majestic* 1136)

## Leo Watson

- ||| Sunny Boy
- ||| Tight And Gay

Despite messy critical piano-playing on the intro, (*Too* much feathered tone), *Boy* moves along under Leo's scat-vocal guidance and Vic Dickenson's driving trombone. *Gay* is another old jam tune re-named, with the best solo by Arv Garrison's guitar. (*Signature* 1007)

## Johnny Guarnieri

- ||| Exactly Like You
- ||| Nice Work If You Can Get It

With all these Fats Waller memorial records, this is the man who should be making them—he has Fats' ease of touch, left-hand facility and good tone, plus being strongly influenced by Waller's ideas. *You* shows all this quite obviously plus Guarnieri's restraint in execution, even to holding down volume on the half-time walk-out ending. Much the same goes for *Work*. Pat Flowers may be Fats' protege, but here is the guy who is Fats' prototype. Guarnieri's only fault is that he can play so much piano of different types that he never settles down to one thing. In the meantime, he isn't starving either. (*Jazz Records* 1010, 1011)

## Lionel Hampton

- ||| Limehouse Blues
- ||| I Want To Be Loved

*Blues* is by a quartet at race-track tempos. During the piano solo, somebody turns the mikes

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up, and the tempo picks up during the bass solo. Hamp plays more jazz ideas than he has in some time. Side closes with a temple block parody on the usual oriental theme. *Loved* is the uptown hit tune (and a good one too) sung by the Hampton vocal group with Lionel chiming in the background. (*Decca* 23879)

## Art Hodes Trio

- ||| Buddy Bolden's Blues
- ||| Too Busy
- ||| Droppin' Shucks
- ||| Swannee

This is the *Record Changer* all-star poll-winning rhythm section: Art Hodes (piano), Pops Foster (bass) and Baby Dodds (drums). The balance here is bad—piano sounds tubby, bass over-strong and drums not clear. *Blues* has Hodes playing the traditional blues piano. Bass-players may protest some of Foster's intonation, while Baby Dodds use of wood blocks rattles me once in a while. While Hodes' rhythm drive comes through on *Busy*, and *Shucks*, I can't justify some of the blatant interruptive effects from Dodds' drums. Drummers are meant to be felt, not heard, for my money. General criticism of these discs is much the same as for others in this school show: the feeling and effort are sincere, but the lack of progress in technique is too severe not to be noticed. (*Jazz Records* 1010, 1011)

## Johnny Wittner

- ||| Aunt Hager's Blues
- ||| Ragged But Right
- ||| Ace In The Hole
- ||| Two Kinds Of People
- ||| Ragtime Nightingale
- ||| Bill Bailey

Made on the coast a year ago by a pianist whose background I don't know, these are what some call "barrelhouse box" sides. The playing is firm, with a good rock and a better control of tone and dynamics than most 88ers of this school show. There are points where Hager really gets off her stick. (*Jazz Man* 18, 19, 20)

## BEST BETS

### Hot Jazz

*Robbins Nest*  
by Illinois Jacquet (Apollo)

### Swing

*Tippin' In*  
by Randy Brooks (Decca)

### Dance

*Through*  
by Tex Beneke (Victor)

### Vocal

*Country Style*  
by Bing Crosby (Decca)

### Novelty

*Darktown Strutters Ball*  
by Charlie Barnet (Apollo)

## Century Pianoroll Records

- ||| Deadman Blues (Morton)
- ||| Hack Shop Blues (Jackson)
- ||| Make Me A Pallet On The Floor (Johnson)
- ||| 18th Street Strut (Waller)

These are four very interesting sides, made by four famed piano-

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## RECORD REVIEWS

DOWN BEAT

men on piano rolls and copied onto records. It's a shame that in doing it, they picked up an annoying echo. Students of piano jazz will find these of interest, especially since the playing is much livelier than that of key-copying the same styles today. (Century 4000, 4001).



## SWING

**Randy Brooks***After Hours*  
*Tippin' In*

A couple of Erskine Hawkins hits done here with Sammy Price playing the piano parts made famous by Avery Parrish and Ace Harris. Sam's pianoing lacks the slick, insinuating quality Parrish used, depending on a simpler hard-fingered style. Brooks' horn solo on *Hours* is competently done. *In* is even better with strong Berigan tendencies sticking out of Randy's horn and a tenorman with same tone Sam Donahue used to use with Krupa, playing modified be-bop. (Decca 23869)

**Bobby Byrne**  
*Buttered Roll*  
*Paradise*

Bobby playing with strings and what sounds like a pick-up studio band background. Balance isn't as sharp as it should be, obscuring the figures on what is primarily a simple riff tune of the sort Will Hudson used to write. Bobby's soloing is uneven, with some clever conversion of partial flubs into musical ideas. *Paradise*, played pretty, will show you the difference between Dorsey, Bradley and Byrne: he uses a slightly wider, faster vibrato which is quite distinguishable. Record pressing is off-center (Rainbow 10005).



## DANCE

**Claude Thornhill***We Knew It All The Time*  
*Would You Believe It*Light, perky version of *Time* with Fran Warren's vocal minus

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## RECORD REVIEWS

**Count Basie***One O'Clock Boogie*  
*Meet Me No Special Place*

Boogie was written by Basie, arranger Jim Mundy, and manager Milt Ebbins—which just shows you how much effort it takes to get some extra choruses of *One O'Clock Jump* on wax. Eli Oberstein should be ashamed of the balance here—it has the telephone booth quality of the old recording days. There are spots where the vaunted Basie rhythm section can't seem to keep the brass moving, and the whole side lacks genuine enthusiasm. Regardless of the commercial possibilities, you can't expect musicians to record the same figures all the time and have them achieve anything musical in the process. *Place* is vouched for by Ann Baker. (Victor 20-2262)

some of the stridency on top tones that had marred other discs of hers. Ending has a small snatch of Chaminade's *Scarf Dance* tacked on for good measure. (Columbia 37325)

**Tex Beneke***Sunrise Serenade*  
*Through*

Original plans were to re-do *Moonlight* and *Sunrise*, but they shifted and here is the old Miller tune, cast in the same mold but with much better execution. Beneke's solo is more musical and with better ideas. *Through* opens with typical Miller trams backed by muted trumpet solo. Gary Stevens takes the vocal. (Victor 20-2234)

**Charlie Spivak***Born To Be Blue*  
*There Is No Greater Love*

Spivak doing the scintillating Torme tune, including a well-conceived Tommy Mercer vocal, despite one clinker. His reverse is just as well done. (Victor 20-2202)

**Enoch Light***Andelicia*  
*Malaguena*

Pleasant unassuming dance sides. (Continental C-1208)

**Benny Goodman***Mahzal*  
*I Want To Be Loved*

Shades of *Bei Mir und My Heart To Daddy Belongs!* Once

again Goodman's lead clarinet is a pleasure to hear because of its technical excellence, if nothing else. *Loved*, sung by Lillian Lane, has some better arranging touches. (Capitol 416)



## VOCAL

**Joe Liggins***Blues*  
*Blow Mr. Jackson*

First is a lazy lag paced tune with Liggins vocaling, while Jimmy Jackson blows tenor throughout the backing. Fast but not as frantic as usual, and with better ideas. (Exclusive 244)

**Herb Jeffries***When I Write My Song*  
*I Can't Forget You*

Song is authored by Ted Mossman and disc jockey Bill Anson. Interesting since Mossman has also authored a tune with east coast disc jockey Art Ford. This is taken from Saint-Saens *Sam* (Modulate to Page 24)

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- The Joint Is Jumppin'; I Can't Give You Anything But Love—"Fats" Waller—63c
- You Don't Learn That In School; I Believe—Louis Armstrong—63c
- C-Jam Blues; Tiny's Boogie Woogie—Tiny Grimes—\$1.05
- Lion's Roar; Blues I Want To Be Loved—Lionel Hampton—79c
- Rockin' Chair; Georgia On My Mind—"Fats" Waller—63c
- I Ain't Got Nobody; Tea For Two—"Fats" Waller—63c
- Basin St. Blues; Keepin' Out Of Mischief Now—"Fats" Waller—63c
- Magenta Haze; Tulip Or Turnip—Duke Ellington—79c
- One O'Clock Jump; John's Idea—Count Basie—79c
- Concerto For Clarinet (Complete)—Shaw—12"—79c
- I Can't Get Started; The Prisoner's Song—Burton Berigan—12"—79c
- Sing Sing Sing (Complete)—12"—79c
- Sweet Lorraine; Nat Meets June—1947 Metronome All Stars—63c
- Caldonia; I Hope To Die—Erskine Hawkins—63c
- Drink Hearty; The Crawl—Henry "Red" Allen—63c
- Memphis Blues—Archie Shaw Grammecy Five—63c
- After Hours; It's Full Or It Ain't No Good—Erskine Hawkins—63c
- Little Brown Jug; Moonlight Serenade (Original)—Glenn Miller—63c
- Cherokee; Moon Nocturne—Herbie Fields—63c
- Bumble Boogie—Jack Pina with F. Martin—63c
- Concerto To End All Concertos—V. Musso, E. Safranski, S. Kenton—63c
- Salty Papa Blues; Albinia's Blues—Sonny Boy, Dizzy Gillespie Swing Seven—79c
- Don't Wear No Black; Evil Gal Blues—Don Byas Swing Seven—79c
- Deep River; Without A Song—12"—Tommy Dorsey—79c
- For You; Swine Low Sweet Chariot—Tommy Dorsey—12"—79c
- King Porter Stomp—Benny Goodman—63c
- Moon Indigo; The Mocoo—Duke Ellington—63c
- I'm Afraid Like You; Love Me Or Leave Me—C. Goodman—63c
- Honeydew Rose—A Jam Session At Victor—Metronome All Stars—63c
- Moonglow; Dinah — B. Goodman Quartet—63c
- China Stomp; Rhythm Rhythm—L. Hampton—63c
- Bugle Call Rag; One O'Clock Jump—Metronome All Stars—63c
- Friday Night; Sports—Don Byas All Stars—79c
- Please Don't Talk About Me When I'm Gone; Can't Help Lovin' That Man—Bennie Bigard—\$1.05
- Twisting The Cat's Tail; Movin' Around—Erroll Garner—\$1.05
- By The River St. Marie; Red Boogie—Red Calendar Trio—79c
- If I Had You; A Hundred Years From Today—Nat Jaffe Trio—12"—\$1.58
- Honeydew Minute Waltz; I'm In The Mood For Love—C. Venture—12"—\$1.58
- Laguna Leap; Black Market Stuff—Herbie Haymer Quintet—79c
- Up In Dodo's Room; High Wind In Hollywood—Howard McRae Sextet (Dial)—\$1.05
- Let's Spring One; Beautiful Moons Ago—King Cole Trio—\$1.05
- Bedroom Blues; Buzz Me—Sippie Wallace; All Time Blues—79c
- Joe Juice; I Can't Get Started—Dinah Washington—79c
- Second Balcony Jump; Blues—Billy Eckstein—79c
- Blues For My Daddy; Boogie Woogie—Lilite Thomas—79c
- Sweet And Lovely; Bob's Believe—Flip Phillips Flippet—12"—\$1.58
- Linger Awhile; Hello Babe—Dickie Wells Stars—\$1.05
- Those Sad Little Things Remind Me Of Your Sainte To Fats—Johnny Guarnieri—79c
- Strange Fruit; Fine And Mellow—Billie Holiday—\$1.05

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## Where the Bands Are Playing

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; NYC—New York City; Hwd.—Hollywood; LA—Los Angeles; ABC—Associated Publishing Corp. (Joe Glaser), 745 Fifth Ave., NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oxy, 8848 Sunset Blvd., L.A. 46; SZA—Stanford Zucker Agency, 420 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

A  
Abbey, Albert (Cafe Society Uptown) NYC, h  
Anew, Charlie (Showland) Dallas, ne  
Anderson, Don (Circa's) Hwd., ne  
Anderson, Cat (On Tour) MG  
Anthony, Ray (On Tour) GAC  
Armstrong, Louis (Howard) Washington, Clang. 6/6, t  
Arnaz, Desi (Orpheum) Omaha, 6/13-19, t  
Arnhem, Guy (Jantzen Beach) Portland, Ore., 6/3-15, b

B

Bach, Will (Pappy's Showland) Dallas, Clang. 6/4, nc  
Baffo, Ennio (Florentine Gardens) Hwd., ne  
Barbo, Bill (Utah) Salt Lake City, h  
Barlow, Blue (Edison) NYC, h  
Barney, Count (W. C. Handy) Memphis, 6/4-10, t  
Becker, Bebe (Lake Park) Chippewa Lake, Ohio, b  
Bekker, Denny (Jerry Jones') Salt Lake City, 6/7-13, b  
Benedict, Gardner (Netherland Plaza) Cincinnati, Tex. (Earle) Philadelphia, Clang. 6/4-10, t  
Beneke, Tex (Mendocino) Cedar Grove, N.J., 6/6-12, nc; (Totem Pole) Auburndale, Mass., 6/16-29, nc  
Bishop, Billy (Melody Mill) Riverside, Ill., Clang. 7/6, b  
Bobby, Bobby (Chi-Chi) Riverside, Cal., ne  
Bobick, Baron (Legion) Perth Amboy, N.J., nc  
Borr, Mischa (Waldorf Astoria) NYC, h  
Bothe, Russ (Casino Moderne) Chicago, b  
Bothwell, Johnny (Palisades Park) N.J., 6/14-20, b  
Bradshaw, Sam (On Tour) MG  
Brundin, Henry (Stevens) Chicago, h  
Brundynan, Nat (Flamingo) Las Vegas, ne  
Britten, Milt (Iceland) NYC, r  
Brooks, Randy (Pennsylvania) NYC, Clang. 6/28, h  
Brown, Lee (Elitch's) Denver, Opng. 6/20, nc  
Bruce, Johnny (Ideal) Shafer Lake, Monticello, Ind., Clang. 6/13, b  
Burkhardt, Roy (Embassy) Chicago, nc  
Burke, Henry (Orpheum) Omaha, Clang. 6/5, t; (Edgewater) Chicago, 6/15-7/1, h  
Butterfield, Billy (Click) Philadelphia, 6/9-14, nc  
Byers, Verne (Stock Club) Denver, ne  
Byrne, Bobby (Commodore) NYC, Clang. 6/25, h

C

Calloway, Cab (Avodion) LA., Clang., 6/20, b  
Carle, Frankie (Lakeside Park) Denver, Clang. 6/18, b; (Rainbow Rendezvous) Salt Lake City, 6/14-28, b  
Carlyle, Ruth (Lake Casino) Walled Lake, Mich., 6/6-12, nc  
Carpenter, Ike (Trianon) Southgate, Cal., ne  
Cavallaro, Carmen (Astor) NYC, Clang. 6/14, h  
Cherches, Paul (Skylark) Jefferson City, Mo., nc  
Chester, Bob (Bennett Stadium) Franklin, N.Y., 6/10-15, b  
Claridge, Gay (Martinique) Chicago, ne  
Clark, Ozzie (O'Hearn) Willow Springs, Ill., b  
Cliske, Buddy (Mt. Royal) Montreal, h  
Cline, Freddy (Sherman's) Caroga Lake, N.Y., b  
Cool, Harry (On Tour) WM  
Cooper, Bill (Essex) NYC, h  
Courtney, Del (Blue Moon) Wichita, Kans., Clang. 6/6, b  
Craig, Allan (On Tour) MCA  
Cugat, Xavier (Ciro's) Hwd., ne  
Cunningham, Lou (Troutbrook) Biddeford, Me., b

D

Dale, Avon (On Tour) FB  
Davidson, Ces (La Cabana) Toledo, Ohio, ne  
Dale, Johnny (On Tour) Topeka, Kans., b  
Dale, Guidice, Eddie (Riviera) Vern Mont., ne; (New Cavalier) Hwd., 6/15-7/10, h  
Dennis, Pat (Nick's) Delair, N.J., nc  
Dinover, Danny (Ball) NYC, nc  
Di Pardo, Tony (Forest Park) St. Louis, Clang. 6/14, b; (Washington-Yours) Liverpool, La., Opng. 6/16, h  
Donahue, Al (Monte Carlo) Reymosa, Mex., Clang. 6/10, b  
Donahue, Sam (On Tour) GAC  
Dorsey, Jimmy (Surf Club) Va. Beach, Va., 6/14-20, nc  
Dorsey, Tommy (Casino Gardens) Ocean Park, Cal., b  
Duffy, George (Statler) Washington, h  
Dunham, Sonny (On Tour) GAC  
Durus, Michael (Copacabana) NYC, ne

E

Eberle, Ray (Cavalier) Va. Beach, Va., 6/5-11, h  
Eckstine, Billy (On Tour) WM  
Elliott, Les (Palisades Park) NYC, 6/12-19, b  
Ellington, Duke (On Tour) WM  
Ellyn, Jimmy (Jung) New Orleans, h  
Erwin, Gene (Chin's) Cleveland, r

F

Faust, Mearl (Linda Park) Toledo, Ohio, b  
Fields, Ernie (On Tour) GAC  
Fields, Herbie (On Tour) ABC  
Fikes, Dick (Westwood) Little Rock, Ark., ne  
Fina, Jack (Palmer House) Chicago, h  
Fio Rito, Ted (Imig Manor) San Diego, ne  
Fisk, Charlie (Prom) St. Paul 6/4-8, b  
Fitzpatrick, Eddie (On Tour) MCA  
Flindt, Emil (Paradise) Chicago, b  
Foster, Chuck (Bennett Stadium) Franklin, N.Y., 6/8-12, b; (Danceland) Sylvan Beach, N.Y., 6/15-19, b  
Fox, Dick (Barbizon) San Francisco, ne  
Frederic, Marvin (Biltmore) Atlanta, Ga., h  
Frederic, Howard (Hoiberg's) Lake County, Cal., ne  
Frisque, Bob (Elks) Yakima, Wash., Clang. 6/20, nc

G

Gaber, Jan (Bill Green's) Pittsburgh 6/13-19, nc  
Garr, Glenn (Trocadero) Evansville, Ind., Clang. 6/6, ne  
Gillespie, Dizzy (On Tour) MG  
Griscom, George (Goodwin's) San Angelo, Tex., nc  
Grotz (Embassy) Philadelphia, ne  
Grant, Bob (Versailles) NYC, r

**Deadline for band listings for the July 2 issue is June 16. Send opening and closing dates and name and location of the job. Singles cannot be listed.**

Gray, Glen (Palace) San Francisco, Clang. 6/4, t; (Jantzen Beach) Portland, Ore., 6/17-29, b

H  
Hampton, Lionel (On Tour) ABC  
Harris, Ken (Ocean Club) Virginia Beach, Va., Clang. 6/26, ne  
Harris, Norman (King Edward) Toronto, h  
Hawkins, Erskine (On Tour) MG  
Heatherton, Ran (Biltmore) NYC, 6/4-7, t  
Hecksher, Ernie (Mark Hopkins) San Francisco, Clang. 7/21, h  
Heim, Karl (Colonial Court) N. Conway, N.H., nc

Henderon, Fletcher (El Rancho Vegas) Las Vegas, h  
Henry, Glenn (Rio Nido) Guerneville, Cal., Opng. 6/10, h  
Herbeck, Billy (Last Frontier) Las Vegas, h  
Herron, Ted (Casino) Hampton Beach, N.H., nc

Hines, Earl (El Grotto) Chicago, ne  
Howard, Eddy (Chase) St. Louis, Clang. 6/5, h; (Elitch's) Denver, 6/11-19, nc  
Hudson, Dean (On Tour) GAC  
Hudson, George (Apollo) NYC, Clang. 6/5, t; (Royal) Baltimore, 6/6-12, t; (Howard) Washington, 6/13-19, t  
Humber, Wilson (On Tour) FB

I  
International Sweethearts (On Tour) ABC

Jacquet, Illinois (Astoria) Baltimore, 6/6-12, nc; (Bali) Washington, 6/13-26, nc  
Jahns, Al (Schroeder) Milwaukee, h  
James, Harry (On Tour) MCA  
Jaschinski, Art (Hill Crest) Va. Beach, Va., 6/19-7/9, b

Jones, Buddy (On Tour) MG  
Jones, Spike (On Tour) GAC  
Joy, Jimmy (Lake Club) Springfield, Ill., Clang. 6/11, nc  
Jurgens, Dick (Aragon) Chicago, 6/17-27, b

K  
Kassel, Art (On Tour) MCA  
Kaye, Don (St. Anthony) San Antonio, h  
Kaye, Sammy (Chicago) Chicago, Clang. 6/5, t; (Astor) NYC, 6/16-8/9, h  
Kerna, Jack (Elmo) Billings, Mont., Clang. 6/14, nc  
King, Henry (Frontier) Denver, 6/2-15, h  
Kirk, Andy (On Tour) ABC  
Kisley, Stephen (Edgewater Beach) Chicago, Clang. 6/12, h  
Kranzly, Jack (Rose Room) Rome, Ga., r  
Krupa, Gene (Palladium) Hwd., Opng. 6/10, b
L  
LaBrie, Lloyd (Centennial Terrace) Sylvania, Ohio, Clang. 6/12, b  
Lank, Bill (Eagles) Cleveland, nc  
Lange, Bill (Plaza Gardens) Toledo, nc  
Lawrence, Elliot (Lakeside Park) Denver, 6/13-26, b  
Lawrence, Tilden (Pleasure Club) Lake Charles, La., b  
Leucuna Cuban Boys (On Tour) GAC  
Levant, Phil (Pla-Mor) Kansas City, Clang. 6/8, b  
Lewis, Ted (Strand) NYC, 6/6-26, t  
Lombardo, Victor (New Yorker) NYC, h  
Lombard, Al (Falladium) NYC, Clang. 6/30, b  
Lopez, Johnny (Coney Island) Cincinnati, 6/20-26, b  
Lopez, Vincent (Taft) NYC, h  
Lunceford, Jimmie (On Tour) GAC
M  
Martin, Freddy (Ambassador) L.A., Clang. 6/23, h  
Martin, Johnny (Del Mar) Santa Monica, Cal., h  
Masters, Frankie (Lake Club) Springfield, Ill., 6/12-18, nc; (Claridge) Memphis, 6/20-26, h  
Matthews, Lee (SS Potomac) Washington City, Clang. 6/1, nc  
McGrane, Don (On Tour) MCA  
McIntyre, Hal (Roosevelt) New Orleans, Clang. 6/10, h; (Metropolitan) Houston, 6/12-18, t; (Majestic) San Antonio, 6/19-25, t  
McKinley, Ray (Eastwood Park) Detroit, 6/15-19, b  
Millar, Bob (El Rancho Vegas) Las Vegas, h  
Millinder, Lucky (On Tour) MG  
Molina, Carlos (Claridge) Memphis, Clang. 6/19, h  
Mooney, Art (Rustic Cabin) Englewood, N.J., nc  
Moreno, Buddy (Peony Park) Omaha, Clang. 6/8, b; (Peabody) Memphis, 6/13-19, h  
Moran, Rus (El Rancho Vegas) Las Vegas, h  
Morrow, Buddy (Casino) Walled Lake, Mich., 6/20-26, nc  
Mulliner, Dick (Last Frontier) Las Vegas, Nev., Clang. 6/19, h  
Musco, Vito (Sherman) Chicago, h
N  
Nagel, Freddy (Peabody) Memphis, Clang. 6/8, h; (Forest Park) St. Louis, 6/15-28, h

Nelson, Cole (Rice) Houston, h  
Noble, Leighton (Casino Avalon) Catalina Island, Cal., Clang. 7/31, nc

O  
Oden, Bob (Black Diamond) New Orleans, ne  
Oliver, Eddie (Mocambo) Hwd., nc  
Oliver, Sy (On Tour) WM  
Olson, George (Trianon) Chicago, Clang. 7/6, b  
Osborn, Ed (Riverview) Sioux City, Iowa, h  
Owens, Harry (St. Francis) San Francisco, Opng. 6/8, h
P  
Palmer, Jimmy (Centennial Terrace) Sylvania, Ohio, 6/13-19, b

Pancho (Plaza) NYC, h  
Pandy, Tony (Vasquez) Middletown, Conn., nc

Paxton, George (Capitol) NYC, Opng. 6/5, t  
Pearl, Ray (Blackhawk) Chicago, Clang. 6/29, r  
Peterson, Bob (Washington-Youree) Shreveport, La., h  
Petti, Emile (Mounds) Cleveland, nc  
Phillips, Teddy (Aragon) Chicago, Clang. 6/15, b; (Frontier) Denver, 6/17-30, h  
Postal, Al (Hi Ho) NYC, ne  
Primo, Louis (Eastwood Gardens) Detroit, 6/6-12, b; (Cedar Point) Ohio, 6/14-21, b  
Putzance, Don (Cotner Terrace) Lincoln, Neb., r

R  
Raeburn, Boyd (Paramount) NYC, Clang. 6/17, t

Ramor, Ramon (Blackstone) Chicago, h  
Read, Kemp (Marion) Marion, Mass., r  
Reed, Bill (Riverside) Estates Park, Colo., Clang. 6/7, b

Reed, Tommy (Donahue's) Mountain View, N.J., Clang. 6/1, nc

Reid, Don (Plantation) Nashville, Clang. 6/8, nc; (Pla-Mor) Kansas City, 6/10-22, b

S  
Reyes, Chuy (Mocambo) Hwd., nc

Reynolds, Tommy (Syracuse) Syracuse, h  
Reid, Billy (Eastwood Park) Detroit, Clang. 6/4, b

Richards, Hal (Plantation) Dallas, nc  
Robbins, Ray (Peabody) Memphis, 6/11-7, b

T  
Ruhel, Warney (Casino) Quiney, Ill., Clang. 6/8, nc; (Riverside) Lake Geneva, Wis., Opng. 6/10, nc

Russell, Luis (Apollo) NYC, 6/13-19, t  
Ryan, Tommy (Dobonnet) Newark, Clang. 7/6, nc

U  
Sands, Carl (Baker) Dallas, h  
Saunders, Red (DeLisa) Chicago, ne  
Savitt, Jan (Place) San Francisco, Opng. 6/5, h

Schaffer, Freddie (On Tour) MCA  
Scott, Raymond (Ankara) Large, Pa., 6/2-29, h

Seal, Paul (Ray) Bayway, Md., nc  
Short, Curtis (U.S.O.) San Antonio, Tex., b  
Slade, Ralph (On Tour) FB

V  
Snyder, Bill (Blackstone) Chicago, h  
Spivak, Charlie (Totem Pole) Hubbardton, Mass., 6/11-14, nc (Eastwood Park)

Detroit, 6/20-7/3, b

Still, Jack (Pleasure Beach) Bridgeport, Conn., b

W  
Stone, Eddie (Belmont Plaza) NYC, h  
Strater, Ted (Statler) Boston, Clang. 6/28, h

Strand, Manny (Earl Carroll's) Hwd., ne  
Stratton, Benny (Peony Park) Omaha, 6/17-22, b

Strong, Bob (On Tour) MCA  
Strasack, Frank (Alpine Village) Cleveland, r

X  
Stuart, Nick (Trianon) Seattle, 6/4-7/15, b

Sykes, Curt (La Loma) Albuquerque, b

Y  
Turner, Bill (Primrose Path) Cincinnati, ne
Z  
Turner, Bill (Primrose Path) Cincinnati, ne

DeLugo, Milton (Slapay Maxie's) L.A., nc  
Downs, Jimmie (Chateau) NYC, nc  
DVarga (Club Stanley) Hwd., nc

F

Fay, Jimmy (Nobb Hill) Chicago, cl  
Fischer, Dirk (Legion) Grand Rapids, Mich., nc  
Fisher, Freddie (Madhouse) Hwd., nc  
Five Spaces (California) Fresno, Cal., Clang. 6/22, h

Four Shades of Rhythm (Bar O'Music) Chicago, cl

G

Gagnon Trio, Rai (Club 99) Ft. Lauderdale, Fla., nc

Gaillard, Slim (Swanee-Q) Hwd., nc

Gardner, Poison (Susie-Q) Hwd., nc

Gary, Trio, Vivien (Famous Door) NYC, Clang. 6/7, b

Reed, Tommy (Donahue's) Mountain View, N.J., Clang. 6/1, nc

Getz, Eddie (Stage Door) Milwaukee, ne

Gibson's Red Caps (Steve Nomad) Atlantic City, N.J., Clang. 6/14, nc

Glaser, Billy (Bit &amp; Bridle) Morton Grove, Ill., nc

Gonzales, Leon (Town Casino) Chicago, nc

Gordon Trio (Lido) South Bend, Ind., nc

Guarino, Mike (Spartan's) Randolph, Mass., nc

H

Hale Quartet, Danny (Cuban Room) Kansas City, nc

Hall, Edmund (Cafe Society Uptown) NYC, nc

Harris Quartet, Bill (Three Deuces) NYC, nc

Hayes, Edgar (Somerset) Riverside, Cal., nc

Hi Hatters Trio (Guffy's) Bowling Green, Ky., nc

Hummel, Bill (Silver Slipper) Eunice, La., nc

I

Jackson, Chubby (Esquire) Valley Stream, N.Y., nc

Jackson, Eddie (Tommy's) L.A., nc

Johnson, Harry (Jack's Basket) L.A., nc

Jordan, Connie (Toddle House) L.A., nc

Jordan, Louis (Apollo) NYC, Clang. 6/5, t

Keller, Tom (Dobonnet) Newark, 6/6-12, t

Howard (Washington) Washington, 6/13-19, t

J

Kaye, George (Candlelite) Bridgeport, Conn., nc

King, Paul (Joe's DeLuxe) Chicago, nc

Komack, Jimmie (Famous Door) NYC, nc

Kopp, Sindell (Commodore) NYC, h

Korn Klobbers (Jack Dempsey's) NYC, r

Koverman, Harry (The Ring) Dayton, Ohio, nc

K

Larkin Trio, Ellis (Blue Angel) NYC, nc

Larson, Skip (Edgewater) Capitol, Cal., nc

Light, Nap (Legion) Plattsburgh, N.Y., nc

Linton Trio, Gay (Astoria) Baltimore, Clang. 6/5, nc

Loftus, Tom (Steel Pier) Atlantic City, Clang. 6/21-27, b

Welk, Lawrence (Roosevelt) NYC, Clang. 6/28, b

Williams, Cootie (On Tour) MG

Williams, Griff (Waldorf-Astoria) NYC, h

Williams, Lee (Prom) St. Paul, 6/18-29, b

Winlaw, George (Peony Park) Omaha, Clang. 6/8, b; (Lake Delavan) Wise, 6/13-26, b

Worth, Whitey (Post Lodge) Larchmont, N.Y., nc

Wright, Charlie (Victoria) NYC, h

L

Wald, Jerry (On Tour) GAC

Waples, Bud (Cavalier Beach) Virginia Beach, V., Clang. 6/4, nc

Wasson, Hal (Robert Driscoll) Corpus Christi, Tex., h

Watkins, Sam (Holland) Cleveland, h

Wayne, Phil (Biltmore) NYC, h

Weeks, Anson (Lagoon) Salt Lake City, Clang. 6/7, b

Werner, Ted (Steel Pier) Atlantic City, Clang. 6/21-27, b

Welk, Lawrence (Roosevelt) NYC, Clang. 6/28, b

Williams, Cootie (On Tour) MG

Williams, Griff (Waldorf-Astoria) NYC, h

Williams, Lee (Prom) St. Paul, 6/18-29, b

Winlaw, George (Peony Park) Omaha, Clang. 6/8, b; (Lake Delavan) Wise, 6/13-26, b

Worth, Whitey (Post Lodge) Larchmont, N.Y., nc

Wright, Charlie (Victoria) NYC, h

M

Malneck, Matty (Slapay Maxie's) L.A., nc

Manone, Wingy (Billy Berg's) Hwd., nc

Mark, Sonny (Streamline) Galveston, nc

Marvin Trio, George (Village Inn) Colorado Springs, Col., r

McNamee, Linda (Santa Rita) Tucson, Ariz., Clang. 6/9, nc

McNeill, Billy (Conner) Joplin, Mo., h

McPaige Trio, Alan (Old Knick) NYC, nc

McPartland, Jimmy (Brass Rail) Chicago, cl

McEl-O-Aires (Cairo) Chicago, Clang. 6/29, el

Miller Bros. (Kraft Music Hall) NYC, nc

Milton, Roy (Club Cobra) L.A., nc

Mooney Quartet, Joe (Forest Park) St. Louis, Clang. 6/16, h; (Sherman) Chicago, Clang. 6/20, h

Moore, Phil (Greenwich Village) Hwd., nc

Moore's Three Blazers, Johnny (Apollo) NYC, 6/6-12, t

Most Quartet, Abe (Hickory House) NYC, nc

Muro, Tony (ZanzaBar) Denver, ne

Nichols, Red (Morocco) Hwd., nc

N

Nichols, Red (Morocco) Hwd., nc

Oldham, Johnnie (Sho-Bar) Evansville, Ind., nc

Otis Trio, Hal (Capital) Chicago, Clang. 6/8, cl

Otremania Trio, Roland (Band Box) Baltimore, Md., Clang. 6/5, nc

Washington, Long (Washington) Washington, 6/13-26, nc

Como, Perry (Paramount) NYC, Opng. 6/11, t

Davis, Martha (Circus Room) Palm Springs, Cal., nc

Desmond, Johnny (Commodore) NYC, Clang. 6/18, h

Forrest, Helen (Golden Gate) San Francisco, 6/18-24, t

Gaines, Muriel (Ruban Bleu) NYC, nc

Garner, Errol (The Haig) L.A., cl

# Glen Island Casino Open For Summer

New York—Glen Island Casino, famed dance spot closed during the war years, was reopened May 16 with appropriate hoop-la. Earl Wilson was flown in by helicopter. A half dozen others, including the Down Beat representative, were shipped up in a 54-foot yacht.

(It was a three hour cruise to New Rochelle and ended a hundred yards from the Casino. Midgets in uniform carried the group this remaining distance, pickaback.)

The picturesquely situated club, owned by the county of Westchester, is being managed this year by lessees headed by Shep Fields, ex-rippling rhythm man. The spot, which gave Glenn Miller and others their big push, was opened, appropriately, by Tex Beneke and the Glenn Miller orchestra. He will be followed this week by Claude Thornhill, who will in turn be followed by Bobby Byrne and Noro Morales.

## Trumpet Men Concert Stars

New York—Second of the Granz Jazz at the Philharmonic concerts during the Carnegie Hall Pop season here spotlighted a session with trumpet players Dizzy Gillespie and Roy Eldridge. Both played well on *Lady Be Good*, with everyone noting a marked improvement in Little Jazz's playing over recent months. Evidently the trouble Roy has had with his teeth is over and he is settling down again. Gillespie's work was better-toned and more restrained than usual. Coleman Hawkins, blowing during the same set, forced the two trumpet men to play well by a magnificent *Yesterday's* incorporating his own tenor style with the constant implied double-timings used by current younger musicians.

Other high-lights were the consistently able piano support of Hank Jones. Willie Smith's lush but powerful altoing of

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Shep Fields and Tex Beneke (Staff Photo by Got)

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